BBC

SAMUEL ANDERSON – alias DANNY PINK!
"We're going to see the stabilisers fall off for Danny..."

DOCTOR WHO

AZINE™

ISSUE 479
December 2014
panini magazines

SERIES FINALE

HEAVEN OR HELL?

Is there life after death? The Doctor makes a shocking discovery!
We preview this year's **AMAZING FINAL STORY**... inside!

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- KILL THE MOON WRITER **PETER HARNESS**
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"You go onto the TARDIS set, and you want to just start pressing buttons!"

DOCTOR WHO MAGAZINE

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LETTER FROM THE EDITOR

I was intrigued by a Facebook comment made by a friend of mine about *Doctor Who* the other day. It came after *Kill the Moon*'s broadcast: '*Doctor Who* got wrong just about every piece of real science tonight. Definitely a fantasy series, and in no way science-fiction.'

In some ways, that's impossible to argue against. On a basic level, the science *is* wrong. For example: eggs don't increase in mass as they get closer to hatching – if anything they weigh *less* as time passes, due to the loss of water vapour. Even though the organism is increasing in size, it does so by feeding from the nutrients contained within the egg. Similarly, it's hard to see how a creature that's just hatched from an egg could instantly lay another egg that's the same size as the one it's just come from. There are a few other scientifically iffy things in that episode too – but I don't want to point out every single one. Personally, I loved the super-scary scenes with the spiders (okay, they weren't spiders; they were single-cell organisms, with, erm, teeth), and I was thrilled by the electrifying confrontation at the end between the Doctor and Clara.

The question is: how much does this sort of thing matter? The answer, boringly is: it's up to you. Myself, I've *always* seen *Doctor Who* as a 'fantasy' series, rather than a 'sci-fi' one, and for me, that's been the case ever since the Doctor explained the TARDIS' interior dimensions as being 'a bit like your television'. *Doctor Who* has always played loose and fast with the rules of real science.

That said, I concede that 'Well, if you believe in a police box that travels in time and space and is bigger inside than out...' is a bit of a glib answer. Surely if the series is going to bother using the terms and language of real science, then it has a duty to get them right, or else it might as well just make up some nonsense words which would do the job just as well? And I completely understand that viewpoint too. If you're of a scientific mind, these 'goofs' might get in the way of you enjoying an episode.

So, what do you think? What should *Doctor Who*'s relationship with science be? Does 'bad science' annoy you? Or do you neither know nor care when it gets things wrong? Perhaps you *do* notice – but like to make up your own explanations? After all, isn't that part of the fun? Every time I point out any kind of 'mistake' in *Doctor Who*, Peter Ware is always there with an ingenious explanation of how it could all still work.

We probably won't reach a consensus, but that's okay. Write in and give us your view.

Tom

STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – it's the man in charge of *Doctor Who*!

"I've often wished that I could turn into David Tennant..."

ANTHONY FINCH asks: Why is it that the TARDIS doesn't rattle and crash about when in ordinary flight anymore? The Ninth, Tenth and Eleventh Doctors' TARDISes were always a bit unstable.
Oh, what do you want here? The 'in universe' explanation, or in Cardiff?

In universe: following the terrible events of the Time War, the TARDIS is a bit ropey for a long while. Instead of its (mostly) placid locomotion before the War, it bumps about all over the place. Gradually he fixes the old thing up, and it's back to plain sailing, except for solar storms and dramatic effect.

In Cardiff: I think we gradually forgot. Oh, don't grump, it happens. And speaking of dramatic effect, it was always a bit flexible, wasn't it? I mean, reading Madame de Pompadour's letter while clinging to the console wouldn't have been brilliant, would it? Actually, thinking about it, maybe it's not so much forgetting as gaining confidence that the audience know that this is a flying spaceship, not just a big room with a high-tech mushroom in the middle. It's so clever in *Star Trek* that they basically fit the bridge with a windscreen so it feels like they're moving. All that TARDIS thrashing in the early days was mainly to remind you we're on the high seas. And to be honest, maybe we should be doing more of it...

CATHERINE GRAHAM asks: In *Deep Breath*, Madame Vastra says to Clara that the Doctor trusted her when he regenerated and became an older man, showing his great age and "lifting the veil." But in *The Parting of the Ways*, the Ninth Doctor regenerates to become even younger than before. Does this mean that the Doctor didn't trust Rose like he trusted Clara, or became younger in order to flirt with Rose?
Well that's only Vastra's theory – and she's arrogant, so she talks like she's right. To be fair, she generally is. But let's also remember the Doctor is at a very different place in his life. Chris was the war-survivor Doctor, the high-plains drifter, pushing everyone away. But then he's brought back to life by a girl he falls in love with, and when he regenerates perhaps he reaches out to her a bit. He becomes a more suitable 'boyfriend'. Often, when talking to women, I've wished that I could turn into David Tennant – and I'm pretty sure they've all wished that too.

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The new Doctor: "nobody's boyfriend".

But a thousand years on Trenzalore is a very different learning curve. He watches generation after generation die in front of him, and remembers that he is nobody's boyfriend – he cannot afford to love or be loved. When he regenerates, instinctively, he lets Clara see who really he is.

CHLOE HASTINGS asks: Will the Silence ever find out that the Doctor didn't really die on the shores of Lake Silencio?
The Kovarian were a splinter group, who travelled back in time to stop the Doctor ever reaching Trenzalore. The Silence who tackle him there clearly know the plan has failed. However, in researching the matter, I uncovered this rare transcript of a meeting between two high priests of the Silence Movement.

SILENT 1: So, brother – did the Doctor truly perish at Lake Silencio, or did that double-hearted schemer live to fight another day?
SILENT 2: ... Who are you?
SILENT 1: You did it again. You broke eye contact. We mustn't break eye contact, or this will take all day.
SILENT 2: Sorry. Bit distracted at the moment.
SILENT 1: We have to maintain eye contact at all times. It is the eternal law of the Silence Praesidium.
SILENT 2: Who are you?
SILENT 1: You see, now you've looked out of the window. Don't look out of the window.
SILENT 2: Sorry. I was just wondering where Jeff was with the coffee.
SILENT 1: We can't really send people for coffee – we should remember that.
SILENT 2: Remember what?
SILENT 1: Who are you?
SILENT 2: Who are you?
SILENT 2: Is that a Weeping Angel?
SILENT 1: Keep looking at it!
SILENT 2: Keep looking at what?
SILENT 1: I don't know, who are you?
SILENT 2: What's that rising under that blanket?
SILENT 1: Don't look at it!!
SILENT 2: Don't look at what?
SILENT 1: Hang on, didn't we send Jeff for coffee?
SILENT 2: I'll go and look for him.
SILENT 1: Good idea.
SILENT 2: Who are you?

I think that clears everything up. It goes on for another 8000 pages, but it gets a bit repetitive.

JACK SYNNOTT asks: In *Listen*, how did Orson get his hands on a Sanctuary Base 6 spacesuit? He is seen wearing it on the news footage dated circa 2110, but SB6 didn't come into existence until the forty-second century.
Oh, blimey. Okay. Mentally rolls up sleeves (which would be a fantastic trick if I could do it).

That's not a Sanctuary Base spacesuit in the news footage, it just looks very much like one. Those red spacesuits became standard issue for many centuries, so your mistake (you can't see it, but I'm looking shifty) is understandable. The Doctor, of course, has a Sanctuary Base suit, and has used the TARDIS clothing replicator (come on, he must have one, it's the only explanation!) to make several more. When he first meets Orson, he notices that his red spacesuit is in a terrible state, and so gives him one of his. From that point on, Orson is wearing a Sanctuary Base suit. Frankly, I'm surprised this wasn't perfectly obvious and deplore your inattention. (Dear the Internet – that was a JOKE, that last sentence. Ask your Mum and Dad, they were popular back in the day.)

Orson Pink: an anachronism right down to his spacesuit!

MICHAEL ALLAN asks: In *Listen*, it is established that there are no monsters. So what was hiding under Rupert's bed sheet?
Oi! It is in no way established that there are no hiders, not at all. The Doctor's theory is never disproved, and by its nature, couldn't be. At every point, there are TWO explanations for the phenomena they encounter. So, under the bedspread it was either (a) a hiding creature (b) a kid, possibly wearing a mask. The whole point of the story is that we don't know, and can't, and that's all right. All that we know is that the monster under the Doctor's bed happened to be Clara.

NIALL DUFFY asks: The Doctor has visited England, Scotland and Wales, but why has he not come to Ireland?
He's been many times, but it never coincided with an alien intervention (because the Irish are just TOO HARD), so he had a lovely time, and we were unable to make an episode, because he was basically just having lunch and bit of a jig.

JAMES LAWRENCE asks: I enjoyed *Into the Dalek* very much... However, seeing that they were noticeable by their absence, I do have to ask, are the Paradigm Daleks ever going to reappear?
You know when you ask someone if your bum looks big in this...? **DWM**

If you have a question you'd like Steven to answer, email us at *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

The guest cast is revealed for Christmas!

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Above: the stars of this year's *Doctor Who* Christmas Special: (l-r) Nick Frost, Michael Troughton and Nathan McMullen.

Christmas is coming for the Twelfth Doctor, with work now completed on *Doctor Who*'s traditional festive Special – and Peter Capaldi and Jenna Coleman will be joined by a host of top guest stars from film and television.

The cast and crew of *Doctor Who* began recording the episode – the tenth consecutive Christmas Special since *Doctor Who* returned to television in 2005 – in September. Peter Capaldi returns as the Doctor with Jenna Coleman as Clara in an adventure written by Steven Moffat. Headlining the episode's guest stars is film and television actor **Nick Frost**, with **Michael Troughton** and **Nathan McMullen** also set to appear.

Nick Frost is best known for his frequent collaborations with Simon Pegg and director Edgar Wright on hit films such as *Shaun of the Dead*, *Hot Fuzz* and *The World's End*, and on television as the star of the sitcom *Hyperdrive* and his most recent role in the comedy drama *Mr Sloane*.

"Frost at Christmas – it just makes sense!" said showrunner Steven Moffat. "I worked with Nick on the *Tintin* movie many years ago and it's a real pleasure to lure him back to television for a ride on the TARDIS."

"I'm so thrilled to have been asked," said Nick himself. "I'm such a fan of the show. The readthrough was very difficult for me, I wanted to keep stuffing my fingers into my ears and scream 'No spoilers!' Every day on set I've had to silence my internal fan boy squeals."

Michael Troughton was a familiar face on television throughout the 1980s and 90s with regular roles in sitcom *The New Statesman* (as Piers Fletcher-Dervish) and *Minder*. Earlier this year he appeared as a guest star in *Jonathan Creek*. Michael follows in his father's footsteps by appearing in *Doctor Who* – his father being Second Doctor actor Patrick Troughton, of course.

Nathan McMullen played Finn Samson in the final two series of *Misfits*, and has most recently appeared in the BBC One drama *The Driver*. Other guest stars confirmed for the festive episode are **Natalie Gumede** (Kirsty Soames in ITV's *Coronation Street*) and **Faye Marsay** (Anne Neville in BBC One's *The White Queen* and Candice in Channel 4's *Fresh Meat*).

The 2014 *Doctor Who* Christmas Special is directed by **Paul Wilmshurst**, who helmed the 2014 episodes *Kill the Moon* and *Mummy on the Orient Express*. The episode will début on BBC One and all over the world this Christmas.

The Doctor Who Experience reopens!

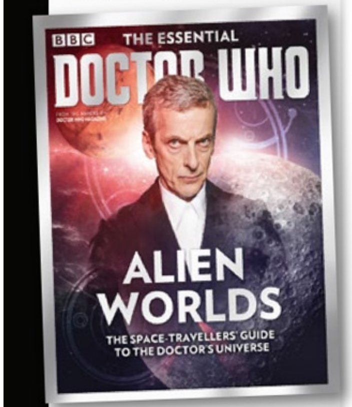
The Doctor welcomes you to the TARDIS!

The *Doctor Who* Experience in Cardiff will reopen on October 24, following a successful regeneration.

As well as new exhibits from recent episodes, the Experience will now include a brand-new, interactive walk-through adventure. Beginning in the Gallifrey Museum and journeying to the heart of the TARDIS, visitors will have to grapple with a threat which could destroy the universe...

Starring Twelfth Doctor Peter Capaldi, this exclusive adventure is written by *Torchwood* and *Sarah Jane Adventures* writer Joseph Lidster, and directed by Paul Wilmshurst (*Kill the Moon*, *Mummy on the Orient Express* and the 2014 Christmas Special). Visit *tinyurl.com/WhoExperience* for more details and to book tickets.

Alien Worlds



■ The latest in the series of prestige publications from the makers of **DWM** – *The Essential Doctor Who* – is released this month. *Alien Worlds* is a comprehensive guide to every single planet visited by the Doctor since the series began, from Skaro and Marinus to the many exotic worlds seen in the 2014 series. *The Essential Doctor Who: Alien Worlds* is released on Thursday 30 October, priced just £9.99.

Dr Whoah book

■ The complete collection of *Doctor Whoah!* cartoons, from the pages of **DWM**, is due for release by Miwk Publishing. The popular cartoons by Jamie Lenman (working under the pseudonym 'Baxter') were a mainstay of the **DWM** letter's page for over eight years. This hardback collection, *Whoah!*, costs £19.99 and is available from *www.miwkpublishing.com* later this month.

WHOAH!
Eight years of bizarre cartoons from the pages of Doctor Who Magazine
BY JAMIE LENMAN

Appeal for Artwork

■ Miwk Publishing is also releasing a complete collection of another former mainstay of **DWM**, Tim Quinn and Dicky Howett's *Doctor Who* work, in March 2015. Over the last 20 years, Dicky Howett has sold off or given away the majority of his original artwork. Miwk is appealing for anyone that purchased any original art to contact them. Miwk has already sourced nearly 70 pieces of art held in private hands. Please contact *info@miwkpublishing.com* if you can help. *It's EVEN Bigger on the Inside* will be released in March 2015 and like Jamie Lenman's Baxter collection *Whoah!*, £1 from the sale of every copy will be donated to 'Giggle Doctors' – the Theodora Children's Trust.

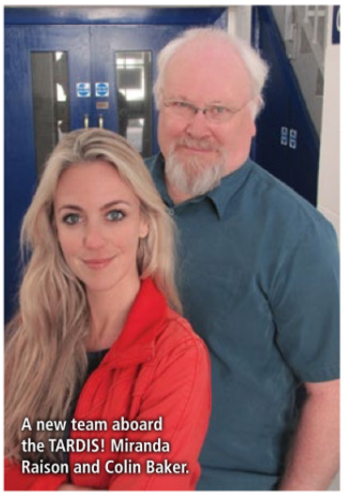
The Sixth Doctor gets a new companion!

The Sixth Doctor is to get a brand-new companion – and she is played by Miranda Raison, who is perhaps best known for her roles in *Spooks*, *Silk* and *Vexed*, and previously appeared in *Doctor Who* in 2007's *Daleks in Manhattan*/*Evolution of the Daleks*. Big Finish has announced that Miranda will join the audio adventures late in 2015, playing the resourceful Constance Clarke.

"We'd worked with Miranda a few times on *Doctor Who, The Avengers* and *Jago and Litefoot*," says Big Finish producer David Richardson, "and she was brilliant and a joy to work with. She sent a lovely email saying if ever we'd like her to do more, she'd be there like a shot – so I suggested to executive producer Nicholas Briggs and main range script editor Alan Barnes that we might find an ongoing role for her."

"Miranda is an old friend of Big Finish," adds Nick. "I first met her on the set of *Doctor Who*, while making *Daleks in Manhattan*. She showed a lot of interest in my ring modulator. I was delighted, until I realised she was just being polite, because she was actually trying to shelter from the rain! We often laugh about that. And that's the main reason I got her in to star in *The Davros Mission* a few years back."

Big Finish took the idea of a new companion to Sixth Doctor actor Colin Baker, who welcomed the opportunity to work with Miranda again – having done so before a few years back on *The Wreck of the Titan*. Alan Barnes was set the task of creating a character for her... "The result is Constance," says Nick. "She's brilliant, inventive, has a great sense of humour and is just generally lovely to spend time with. We're delighted and proud to have Constance and Miranda on board, not least because the character is so intriguing."


A new team aboard the TARDIS! Miranda Raison and Colin Baker.

So who is Constance?

"Well, Mrs Constance Clarke is a Leading Wren in the Women's Royal Navy Service (WRNS)," explains Alan, "and she served at Bletchley Park, in the famous Code & Cipher School, during World War II. The precise details of when, how and why her path first crossed with the Sixth Doctor's must remain strictly classified for now – but all will be revealed in time...

"She's a fantastic asset for the Sixth Doctor – capable, practical and reliable; in many ways, everything he's not! But she's a fantastic asset for Britain, too, in the darkest days of the War. One day, she'll have to choose between them – or between the Doctor and *Mr* Clarke, a Lieutenant Commander in Naval Intelligence, currently AWOL for reasons unknown. But not just yet..."

Miranda will make her début as Constance in September 2015.

Extras revealed for the latest DVD/Blu-ray box set

The full contents of the next *Doctor Who* DVD/Blu-ray box set, *The Complete Eighth Series*, have been announced by publishers BBC Worldwide

In addition to all 12 episodes of the 2014 series – *Deep Breath*, *Into the Dalek*, *Robot of Sherwood*, *Listen*, *Time Heist*, *The Caretaker*, *Kill the Moon*, *Mummy on the Orient Express*, *Flatline*, *In the Forest of the Night*, *Deep Water* and *Death in Heaven* – the set will include a number of bonus features, including:

The Doctor and Clara, on shiny discs soon!

- *Doctor Who: The Ultimate Time Lord* (A 45-minute feature with Fifth Doctor Peter Davison)
- *Doctor Who: The Ultimate Companion* (Another 45-minute feature with Fifth Doctor Peter Davison)
- *Doctor Who: Earth Conquest* (A 45-minute documentary about the 2014 *Doctor Who* World Tour)
- Four exclusive audio commentaries (precise episodes and contributors tbc)
- *Doctor Who Exclusive* (Four two-minute cast interviews)
- *Doctor Who Extra* (12 10-minute behind the scenes features)
- Exclusive 30-minute *Doctor Who Deep Breath* cinema panel, recorded in London on 23 August 2014, featuring Peter Capaldi, Jenna Coleman and Steven Moffat, and hosted by Zoë Ball.

The DVD and Blu-ray box sets will be released on 17 November. Special DVD and Blu-ray sets will be available from *www.bbcshop.com* which feature exclusive packaging (with a TARDIS sound effect) and six art cards.

BBC
DOCTOR WHO
ADVENTURES IN TIME AND SPACE
THE FIFTH DOCTOR SOURCEBOOK

RPG books

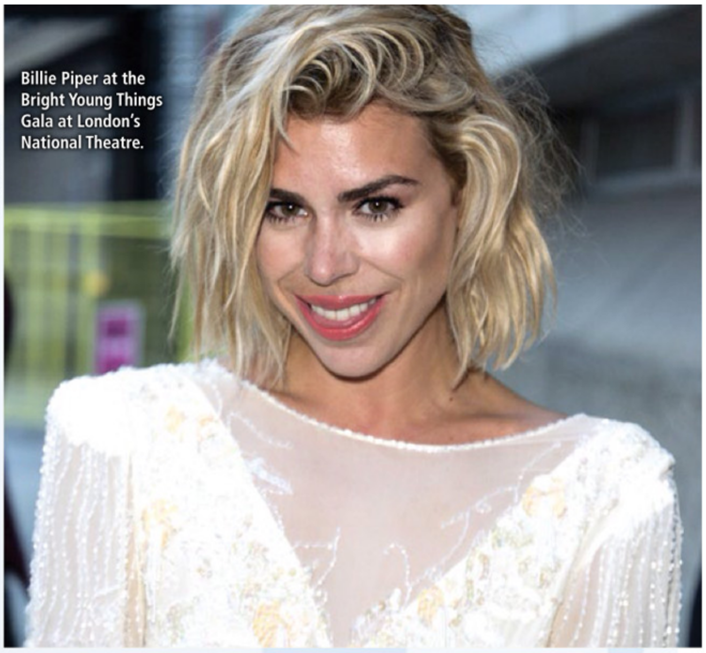
Cubicle 7 has released *The Fifth Doctor Sourcebook*, the latest sourcebook for its tabletop roleplaying game, *Doctor Who: Adventures in Time And Space*. It is available in gaming stores now, as well as selected book stores.

Cubicle 7 has been releasing a dedicated book for each incarnation of the Doctor – sourcebooks for the First, Second, Third and Fourth are already available, with more coming soon. Each book explores the Doctor's adventures on Earth and beyond, with detailed information on all the allies, enemies, aliens and gadgets, as well as an examination of each TV adventure. Visit *www.cubicle7.co.uk* for more details.

BEYOND THE TARDIS

In time, in space... in another place! Just what have the cast and crew of *Doctor Who* been up to recently...?

COMPILED BY **DOMINIC MAY**



Billie Piper at the Bright Young Things Gala at London's National Theatre.

© RAY TANG/REX

Highbrow Eyebrows

■ *Inside the Mind of Leonardo in 3D*, narrated by **Peter Capaldi**, gets its first theatrical release in New York on 17 October. Peter appeared on BBC One's *The Graham Norton Show* on 26 October.

Matt's Zombie Bias

■ **Matt Smith** is currently filming *Pride and Prejudice and Zombies*, playing Mr Collins. **Karen Gillan**, who recently directed short film *Coward*, features as Lily in the trailer for *The List* (*vimeo.com/106528234*). Promoting *Chasing Shadows* on 10 September, **Noel Clarke** was interviewed on *Good Morning Britain*, while **Alex Kingston** was on *Lorraine*.

Chris' Leftovers

■ HBO has renewed **Christopher Eccleston**'s *The Leftovers* for a second series in 2015. The first, on Sky Atlantic until 18 November, was promoted by an 18 September *This Morning* appearance from Eccleston. A four-part second series of BBC Two comedy *W1A*, narrated by **David Tennant**, with cast including **Hugh Bonneville**, **Jessica Hynes**, **Sarah Parish** and **Jonathan Bailey**, has been commissioned. A kilted David plus **Ben Miller** attended the world première of *What We Did on Our Holiday* at London's Odeon West End on 22 September.

Catherine the Assassin

■ **Catherine Tate** plays Sara Jane Moore, famous for her 1975 assassination attempt on US President Gerald Ford, opposite **Mike McShane**, in Stephen Sondheim's *Assassins* at London's Menier Chocolate Factory from 21 November to 8 February when Tate departs (tickets via 020 7378 1713 or visit *www.menierchocolatefactory.com*).

Bright Young Billie

■ **Billie Piper** attended the Bright Young Things Gala at London's National Theatre on 18 September with *The Vampires of Venice*'s **Helen McCrory**, *The Waters of Mars*' **Gemma Chan** and Benedict Cumberbatch.

John's Raise

John Barrowman on *National Lottery Stars*.

■ **John Barrowman**, who hosted BBC One's *National Lottery Stars* on 19 September, has added four dates to his *You Raise Me Up* 2015 tour from 10 to 15 June in Leicester, Cambridge, Guildford and Oxford. Gold has commissioned a second series of *You, Me & Them* starring **Eve Myles** as Lauren Grey.

Awards

■ **Steven Moffat** and **Mark Gatiss**' *Sherlock* collected Best Drama Series and Best Actor (Benedict Cumberbatch) at the 8 September *TV Choice* Awards, while the **Euros Lyn**-directed *Happy Valley*, returning in 2015, took Best New Drama and Best Actress (**Sarah Lancashire**). *Pointless*, presented by **Alexander Armstrong** (the new voice of *Dangermouse*), picked up Game Show at the Rose d'Or in Berlin on 17 September. *The Good Drug Dealer* starring **Gareth David-Lloyd** highlighting the effects of synthetic drug addiction recently collected the Working in Partnership award from Gwent Police. **Nikki Wilson** is a judge for the Screenwriting Goldmine Awards on 30 October organised by **Phil Gladwin**, writer of the 2007 *Sarah Jane Adventures* episode *Warriors of Kudlak*.

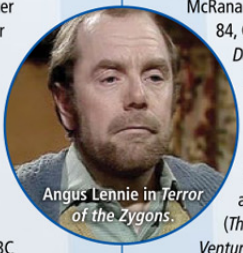
The Classics

■ **Peter Davison** is Doctor Oliver Lucas in *The Vertical Hour* at London's Park Theatre until 26 October and reprises Richard Lyons in Radio 4's six-part second series of **Eddie Robson** comedy *Welcome to Our Village, Please Invade Carefully* from 15 October. **Paul McGann** was Martin in Radio 4's *Ghosts of Heathrow* on 22 September. **Jean Marsh** plays Daisy Livingstone in ITV's *Grantchester* Episode Three on 20 October. **Louise Jameson** is Wendy Nook in a Series Two episode of Channel 4 comedy *Toast of London* in October. **Bonnie Langford** has replaced **Samantha Bond** as Muriel Eubanks in musical *Dirty Rotten Scoundrels* at London's Savoy Theatre. 1966 sci-fi thriller *Invasion*, based on a **Robert Holmes** story, arrives on DVD on 3 November, while a DVD box set of *Out of the Unknown*, featuring work by **Paddy Russell**, **George Spenton-Foster**, **Douglas Camfield**, **Brian Hayles** and **John Wiles**, was released on 13 October.

Peter Capaldi entertains actors Denzel Washington and Gemma Arterton on *The Graham Norton Show*.

Quickies

■ **Yasmin Paige** is Ruth Rosen in E4's *Glue* investigating the death of **Tommy Knight**'s Cal Bray through October. Contributors to BBC One's Afghanistan drama *Our Girl* included executive producer **Caroline Skinner** and director **Richard Senior**. **Simon Callow**'s *The Man Jesus* tours until 4 November (*themanjesus.co.uk*). **Jamie Payne** directed BBC One's *The Driver* starring **David Morrissey**. **Catherine Morshead** directed for *Downton Abbey* Series Five. BBC America has scheduled **Toby Whithouse**'s six-part MI5 cold war drama *The Game* starring **Brian Cox** to launch on 5 November, with its BBC One broadcast TBC. **Matthew Waterhouse** and Trinity Wells actress **Lachele Carl** feature in a new series of *Dark Shadows* audio adventures from Big Finish, to be released from January 2015. Visit *www.bigfinish.com* for more information on *Dark Shadows: Bloodlust*.

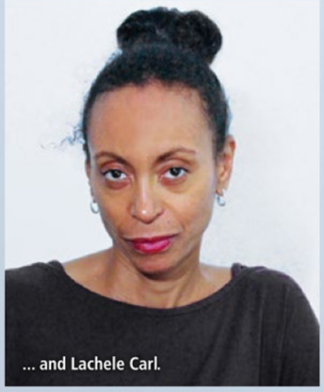


Angus Lennie in *Terror of the Zygons*.

Obituaries

■ **Jane Baker**, who with husband Pip wrote *The Mark of the Rani*, *The Trial of a Time Lord* Parts Nine-Twelve and Fourteen, *Time and the Rani* (and their novelisations) and *Doctor Who Adventure Game* book *Race Against Time*, died on 8 September. **Michael Hayes**, director of *The Androids of Tara*, *The Armageddon Factor* and *City of Death*, died on 16 September aged 85. **Maggie Stables**, the Sixth Doctor's companion Evelyn Smythe in many Big Finish audio plays, died on 26 September. Other recent losses include **Angus Lennie** (*The Ice Warriors*' Storr and *Terror of the Zygons*' Angus Ferguson McRanald) on 14 September aged 84, **Christopher Wray** (*The Dæmons*' PC Groom and *The Sea Devils*' Leading Seaman Lovell) on 12 September aged 74, **John Brandon** (*The Tenth Planet*'s American Sergeant) on 25 August aged 85, **Giles Phibbs** (*The Sensorites: A Desperate Venture*'s Second Human) in August aged 80, **John Spradbury** (a Cyberman in *The Invasion* and an extra in *The War Games*, *Spearhead from Space* and *Doctor Who and the Silurians*, but better known as acclaimed lighting designer John Spradbery) on 6 June aged 83 and **Clare Cathcart** (from 2006 audio *The Settling*) on 4 September aged 48. Belatedly we report the death of *The Space Pirates* director **Michael Hart** in 2012. **DWM**

Dark Shadows: Bloodlust – starring Matthew Waterhouse...



... and Lachele Carl.

"There are worlds out there where the sky is burning, where the sea's asleep and the rivers dream..."

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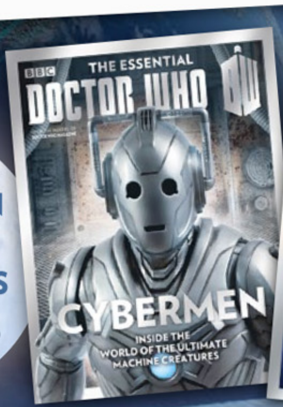
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PUBLIC IMAGE

How many people watched the latest episodes? We get to grips with the stats...

COMPILED BY **TOM SPILSBURY**

Capaldi gets four Top 10s in a row!

The first four episodes of the latest series of *Doctor Who* have managed to achieve something that no previous season has managed with its first four episodes: they all reached the Top Ten of the television ratings chart.

After *Deep Breath*'s rating of **9.17 million** qualified it for second place in the chart (see last issue's *Public Image*), *Into the Dalek* rated with **7.29m** (9th place), *Robot of Sherwood* had **7.28m** (10th place) and *Listen* had **7.01m** (7th place). The run came to an end with the fifth episode of the series, *Time Heist*, which made it to 14th place in the chart, with **6.99m** viewers.

Doctor Who's ratings are as solid as ever – albeit a fraction down on some previous seasons – although as its chart positions attest, it is holding up extremely well against the rest of television. Overall, many of Britain's biggest TV shows have experienced something of a ratings drop over the past 12 months – even huge hits like *Downton Abbey* and *The X Factor* have declined by around 10% since their 2013 runs, while the two biggest soap operas have also suffered some noticeable falls since last year (*Coronation Street* has a year-to-date average of 8.2 million compared to 9.1 million at the same point in 2013, while *EastEnders* has averaged 7.1m compared to 2013's 7.7m). One of the steepest declines has been for the BBC's hit drama *New Tricks*, which returned for a new series the same week as *Doctor Who*. *New Tricks* averaged 8.3 million for the first five episodes of its 2013 run, but this year Episodes 1-5 have dipped to an average of 6.1 million.

In *Doctor Who*'s case, the average rating for the first five episodes of Peter Capaldi's début season (7.54m) holds up favourably against the first five episodes shown in the spring of 2013 (7.27m), although the average is down slightly on 2012's five-episode average of 7.96m, which was the last time we had a run of *Doctor Who* episodes shown during September. However, it's still early days, and it will be much fairer to make comparisons once all 12 episodes of this year's series have been transmitted. But the early signs suggest that despite the change of lead actor, *Doctor Who*'s audience is much more loyal and holding steadier than the audiences for other shows.

Against *Doctor Who*, the main ITV competition has been *The Chase: Celebrity Specials*, which has been rating in the low four-million range, with most *Doctor Who* episodes also overlapping with the start of *The X Factor*. Predictably, the talent show has been out-rating the Doctor by two or three million viewers, although *The X Factor*'s ratings have demonstrably been dented by clashing with the final 20 minutes of each new *Doctor Who* episode. As ever, *Doctor Who*'s 'live' ratings have been significantly boosted by those choosing to catch up over the following seven days.

However, new ground was broken with the sixth episode, *The Caretaker*, as *Doctor Who* moved from its 7:30pm timeslot (which it had held for Episodes 2-5) to the much later time of 8:30pm, putting it directly up against *The X Factor*. Did viewers desert the Doctor in favour of Simon Cowell? Is 8:30 too late for the kids in the audience? We'll investigate next time... **DWM**

> **'No previous season of *Doctor Who* has ever managed to hit the Top 10 of the TV charts with its first four episodes.'**

Clara and Robin hit the target.

TOP 15 TV PROGRAMMES 25-31 August 2014

1	**The Great British Bake Off** (BBC One, Wed)	10.25m
2	**The X Factor** (ITV, Sat)	10.09m
3	**The X Factor** (ITV, Sun)	8.84m
4	**Coronation Street** (ITV, Mon)	7.90m
5	**Coronation Street** (ITV, Fri)	7.79m
6	**Coronation Street** (ITV, Mon)	7.76m
7	**Coronation Street** (ITV, Wed)	7.76m
8	**Coronation Street** (ITV, Fri)	7.53m
9	**Doctor Who: Into the Dalek** (BBC One, Sat)	7.29m
10	**EastEnders** (BBC One, Mon)	6.82m
11	**EastEnders** (BBC One, Tue)	6.70m
12	**Emmerdale** (ITV, Mon)	6.60m
13	**EastEnders** (BBC One, Fri)	6.31m
14	**EastEnders** (BBC One, Thu)	6.27m
15	**Emmerdale** (ITV, Thu)	6.19m

TOP 15 TV PROGRAMMES 1-7 September 2014

1	**The Great British Bake Off** (BBC One, Wed)	9.95m
2	**The X Factor** (ITV, Sat)	9.59m
3	**Strictly Come Dancing** (BBC One, Sun)	9.16m
4	**The X Factor** (ITV, Sun)	8.49m
5	**Coronation Street** (ITV, Mon)	8.36m
6	**Coronation Street** (ITV, Mon)	8.23m
7	**Coronation Street** (ITV, Fri)	7.55m
8	**Coronation Street** (ITV, Fri)	7.46m
9	**EastEnders** (BBC One, Mon)	7.30m
10	**Doctor Who: Robot of Sherwood** (BBC One, Sat)	7.28m
11	**Coronation Street** (ITV, Wed)	6.92m
12	**Coronation Street** (ITV, Sun)	6.90m
13	**EastEnders** (BBC One, Thu)	6.49m
14	**EastEnders** (BBC One, Fri)	6.47m
15	**Emmerdale** (ITV, Mon)	6.36m

TOP 15 TV PROGRAMMES 8-14 September 2014

1	**The Great British Bake Off** (BBC One, Wed)	10.13m
2	**The X Factor** (ITV, Sat)	9.71m
3	**The X Factor** (ITV, Sun)	9.08m
4	**Coronation Street** (ITV, Wed)	7.45m
5	**Coronation Street** (ITV, Fri)	7.33m
6	**Coronation Street** (ITV, Fri)	7.08m
7	**Doctor Who: Listen** (BBC One, Sat)	7.01m
8	**EastEnders** (BBC One, Tue)	6.80m
9	**EastEnders** (BBC One, Thu)	6.62m
10	**EastEnders** (BBC One, Mon)	6.30m
11	**New Tricks** (BBC One, Mon)	6.25m
12	**Emmerdale** (ITV, Wed)	6.05m
13	**EastEnders** (BBC One, Fri)	5.96m
14	**Emmerdale** (ITV, Thu)	5.96m
15	**Emmerdale** (ITV, Tue)	5.95m

TOP 15 TV PROGRAMMES 15-21 September 2014

1	**Downton Abbey** (ITV, Sun)	10.28m
2	**The Great British Bake Off** (BBC One, Wed)	10.28m
3	**The X Factor** (ITV, Sat)	9.69m
4	**The X Factor** (ITV, Sun)	9.35m
5	**Coronation Street** (ITV, Mon)	8.21m
6	**Coronation Street** (ITV, Mon)	7.99m
7	**Cilla** (ITV, Mon)	7.85m
8	**Coronation Street** (ITV, Fri)	7.68m
9	**Coronation Street** (ITV, Fri)	7.34m
10	**EastEnders** (BBC One, Tue)	7.40m
11	**Coronation Street** (ITV, Wed)	7.22m
12	**EastEnders** (BBC One, Thu)	7.07m
13	**EastEnders** (BBC One, Mon)	7.03m
14	**Doctor Who: Time Heist** (BBC One, Sat)	6.99m
15	**EastEnders** (BBC One, Fri)	6.77m

All ratings are consolidated, including 'live' viewers and those who watched within one week of transmission (including HD). Figures do not include online catch-up views (*eg* iPlayer watched on a PC or mobile), or repeats (*eg* those on BBC Three, ITV2 or +1 channels). All figures: BARB *www.barb.co.uk*

GALAXY FORUM

Robin Hood, monsters under the bed, robbing the most secure bank in the universe and mopping up a mess... it's your letters!

Welcome back! Here are your thoughts on the Twelfth Doctor and Clara's latest adventures...

MEN IN TIGHTS

Robot of Sherwood was a superb episode. Clara was as commanding as Sarah Jane and Peter Capaldi's Doctor reminded me of Jon Pertwee's. There was a joyous interaction between those two legends, Robin of Sherwood and the last of the Time Lords. Wonderful.

DAVID HARRIS EMAIL

What a fantastic episode. Mark Gatiss' writing was top-notch with some very funny and expertly performed scenes between Robin and the Doctor. Although I have enjoyed the last three series, I've felt that something was missing – a combination of adventure, mystery and the ability to tell a standalone story. The latest series has quelled those fears – it's shaping up to be the best yet!

CHARLES McGRATH (18) EMAIL

Is it really Robin Hood?

TEXT IN!

Message us from your mobile!

- **LUKE SMITH (16)** There is no way that the calculations that the Doctor has been doing in *Deep Breath*, *Into the Dalek* and *Robot of Sherwood* are not his final calculations to save Gallifrey!
- **STEPHEN BIRCHARD** Peter Capaldi's scowl is highly infectious. Every reflective surface I pass now is absolutely furious!
- **MARK HOLDING** Dear Mr Moffat, after 51 years it's about time we had some episode titles beginning with Q, X and Y. Yours sincerely, OCD list maker.
- **PHIL** *Listen*: A tale of the latest Doctor, the child that will become the Doctor with a snippet of the forgotten Doctor that links together brilliantly.
- **JAN BOND** Anyone else think Ben Miller looked just like the Master, Anthony Ainley? He should be the new/old Master!

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: SPOKE, 0333 202 390.

If Steven Moffat ever brings back the Master, then he just *has* to be played by Ben Miller! I've just seen *Robot of Sherwood* and Ben is the exact double of Anthony Ainley! For a second, I thought that the Master had returned! Oh, by the way, I *loved Robot of Sherwood*!

ANDREW CUMMINS EMAIL

I liked *Robot of Sherwood*, but thought it was a little unoriginal. There were no twists or turns and robots have been used so many times, they're now a bit boring. While saying all this, there were good parts of the episode. It was witty and funny, and I liked the banter! The petty arguments between the Doctor and Robin Hood were hilarious! I also loved the detailed set and the fabulous costumes.

LARAGH KEANE (13) EMAIL

A fantastic blast of an episode to be sure! It took some of the best things about *Robin Hood* and *Doctor Who* and somehow merged them together into an adventure that was not only thrilling, poignant, hilarious and joyful, but also encompassed the very idea of heroism at its core. The theme of the Doctor rediscovering his own morality and heroism in this series is no more apparent than here. He mocks the idea of a legendary hero's existence because he is used to being the hero; the one everyone loves, the one who makes the sacrifices, so when he meets Robin, who has precisely the same mind-set, it really shows him his mirror image. Great action, story, villain and heroes. What more could any good, fun tale need?

CALLUM SIMMONS (18) EMAIL

I've just finished watching *Robot of Sherwood*... and I *loved* it! It was fun, silly, camp, exciting and thrilling. Best episode of the series so far in my opinion. Also, I may be falling ever so slightly in love with Peter Capaldi.

KATE SEDGEBEER EMAIL

Was anyone else reminded of 1973/74's *The Time Warrior* by *Robot of Sherwood*? The Sheriff was Irongron, the peasants were the scientists, the robots were the Sontaran's 'metal man' and it was all to repair an alien spaceship. I love both stories.

KATE GRIFFITHS EMAIL

Listen: extremely scary, and ideal family viewing!

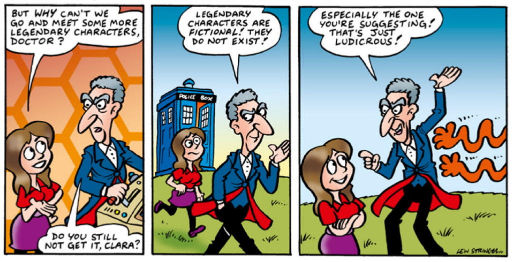
STAR LETTER

My five-year-old daughter wasn't scared during *Listen*. The reason? No monsters. Her father, though, was perhaps more scared than normal. The beauty of *Listen* is that after watching, our family got together and talked about what scared us. It was a touching moment and if Steven Moffat ever had such an intention when writing to get people to think and discuss fears, I raise my hat. (If he intended to scare my five-year-old, then he'll be disappointed that he failed.) For older fans, the twist at the end was a magic moment. For younger fans, this is the type of episode that secures the show's future in whatever form; people are hotly debating this already and it will be remembered for years. For me, a classic with fabulous performances from all.

NOEL BUTTERWORTH EMAIL

Noel's letter wins him a copy of the new book *The Blood of Azrael*, which features the final comic strip adventures of the Eleventh Doctor from the pages of **DWM**. It's available this month from bookshops and online retailers priced £13.99.

THE DAFT DIMENSION by Lew Stringer


BUT WHY CAN'T WE GO AND MEET SOME MORE LEGENDARY CHARACTERS, DOCTOR?
DO YOU STILL NOT GET IT, CLARA?
POLICE BOX
LEGENDARY CHARACTERS ARE FICTIONAL! THEY DO NOT EXIST!
ESPECIALLY THE ONE YOU'RE SUGGESTING! THAT'S JUST LUDICROUS!
LEW STRINGER

SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

Robot of Sherwood is Mark Gatiss' best story since 2006's *The Idiot's Lantern*. The series continues to be directed to such a high standard. The depth of some of the shots, with so much in the background, was stunning. Every frame could be hung on a wall as a piece of art. Jenna Coleman is proving what a great actress she is. I hope this isn't the last time we get to see her in a historical setting.

LEIGH NEVILLE EMAIL

From Sherwood to the end of the universe...

BREATHLESS!

My heart is pounding, my head is spinning and I can barely breathe. I've just finished watching *Listen*. This episode eclipses anything I've ever seen on *Doctor Who* or just about anywhere else. I've been watching the series since I was 11 and now, at 48, I am staggered by what Steven Moffat has done with this programme. He has shown us why the Doctor is the Doctor. I'm worried, though. If Steven writes something better than *Listen* I may need hospitalisation to recover from it!

SCOTT HAUGE EMAIL

Poetic and beautiful. Whether you take the comments to a young Rupert Pink as a message to younger *Doctor Who* fans (and those of us who used to be younger fans), about being scared of the show, or whether you embrace the wider theme that we are all united by common fears and dreams, *Listen* is the most important and interesting episode of *Doctor Who* written in a long time.

ROB IRWIN EMAIL

Listen was another great episode in what is shaping up to be an excellent series of *Doctor Who*. I was particularly pleased that there was yet another good part for Clara, performed with her usual panache by the ever-effervescent Jenna Coleman.

MIKE SIVIER EMAIL

Oooh, that's got to hurt! A customer falls foul of bank security in *Time Heist*.

As someone who had a nervous breakdown a couple of years ago, and has to manage ongoing anxiety issues, being told that "Fear is a super power" is amazing. The fears and monsters portrayed in this episode are really just us and our chemical imbalances, our fight/flight programming going a bit sensitive. But it's a story so brilliantly told. Well done to director Douglas Mackinnon for bringing it to such glorious life. And Steven Moffat, thank you. I shall possibly have darker days than this one today, and when I do I shall watch *Listen*, because at the end Clara wasn't talking to the Doctor, or Rupert. She was talking to me.

FRANK VINCENT EMAIL

Listen was brilliant. That something could hide itself perfectly and you would never know is a terrifying idea; many congratulations to Steven Moffat for inventing new ways for us to be scared! Also, I love how Peter Capaldi's Doctor is developing: his tactlessness, wit and childlike charm are excellent defining characteristics.

ROSEMARY SMART EMAIL

Was anyone else feeling paranoid after *Listen*? Although Jenna Coleman grabbing your ankle wouldn't be so bad.

SEAN BASSETT EMAIL

Moving swiftly on... what did you make of the time-bending fifth episode, *Time Heist*?

JOB DONE

I have just watched *Time Heist*, and am absolutely buzzing. This was a brilliant *Doctor Who*, with suspense, surprise and big scary alien monsters! This is easily the best in the series so far. The show had great special effects, intriguing twists and turns, and a very cohesive cast. It's taken a little while, but for me now, Peter Capaldi *is* the Doctor!

LIZ NICHOLLS CROYDON

How did they get away with that 'collapsed head' special effect?! I found it pretty gross and I watch all sorts of stuff! My other thought was, why didn't the gang think about charging the Teller and jabbing him with a shredder when that's what they thought it was?

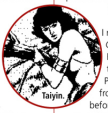
JAMES ADAMSON EMAIL

Time Heist is Stephen Thompson's best script yet! A clever twist which hits all the right notes. Here's hoping he's got a slot in the next series.

FLORIS EMAIL

Following the fleeting cameo of Abslom Daak – Dalek Killer in the 'Next Time' trailer for *Time Heist*, I was inspired to reread those old **DWM** stories. I was quite surprised to discover that the character of Princess Taiyin appears to be played by Jenna Coleman. Clearly, Taiyin must be an aspect of Clara from when she was splintered in time during *The Name of the Doctor*. However, considering that Taiyin appears in a back-up strip in *Doctor Who Weekly* that first appeared in February 1980 and Jenna Coleman herself wasn't born until 1986, that's an impressive achievement!

MATT SHARP EMAIL



Taiyin.

twitter

@DWMtweets

Join other **DWM** readers on Twitter!

- **@ThatNeilGuy** Shhh. Just going to read as much of the new issue of **DWM** as I can before my kids get home. And take it from me.
- **@The_Real_Paul_B** Was delighted to watch *Listen*, Steven Moffat's first new episode of *Coupling* in ages... But who's the interfering old git in the box?
- **@Joe27157** Loving the new series so far. Enjoyed every episode and Peter Capaldi is my favourite Doctor now!
- **@zenithbootleg** Just read *Wotcha!* in **DWM** 478. Now got *Forever Autumn* stuck in my head. Thanks for that.

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

Back down to Earth now for *The Caretaker*...

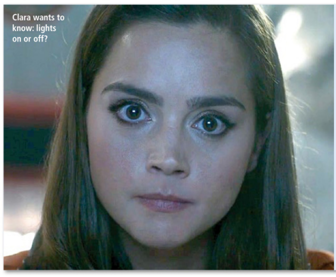
TAKING CARE

The Caretaker was thrilling, fun, emotional and scary. Writers Gareth Roberts and Steven Moffat captured almost every emotion in one single episode. It was brilliantly done.

CALLUM TREVITT (14) SURREY

I really enjoyed *The Caretaker*. Another Gareth Roberts special to add to the list of *Doctor Who* hits. Peter Capaldi is so different from any Doctor we've seen before. The humour is great, the grumpiness is great, he is great. Long live the Twelfth Doctor!

DARREN WHITE RUNCORN ►



Clara wants to know: lights on or off?

THE PLANET OF DECISION!

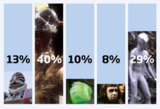
"Hello Earth. We have a terrible decision to make... We can kill this creature or we can let it live. We don't know what it's going to do. We don't know what's going to happen when it hatches. If it'll help us, hurt us or just leave us alone. We have to decide together. If you think we should kill the creature turn your lights off. If you think we should take the chance, let it live, leave your lights on."

So – what would you have done? Lights on or off? You can cast your vote at:

tinyurl.com/dwmpoll24

The poll closes on 21 November, and we'll reveal the results in issue 481. There are no prizes, though – it's just for fun.

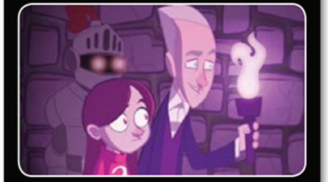
In **DWM** 477, we asked which of the monsters created by writer Terrance Dicks was your favourite. The winner was that brain-in-a-jar, Morbius, with 40%; leaping into second place was the Raston Warrior Robot with 29%; in third place was the K1 robot with 13%; fourth was the Rutan Host with 10%; and fifth were the Vampire Lords with 8% of the vote.



GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

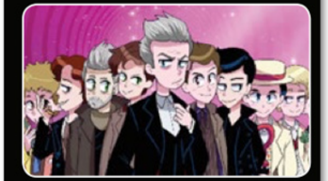


Doctor Who meets *Gravity Falls*. What would *Doctor Who* look like as an animated American television series? Here is a fan-made title sequence.
Go to: **tinyurl.com/WhoAnimated**

We've all wondered what it would be like if the Doctor met Sherlock. But wonder no more! Their paths finally cross in *Wholock*, a fan-made musical.
Go to: **tinyurl.com/WhoLockMusic**

The TARDIS lands in the cube-based universe Minecraft. What dangers will the Doctor encounter in this epic adventure? Find out in a fan's episode, *Ender The Doctor*. Go to: **tinyurl.com/MineWho**

Babelcolour's rather touching tribute to John Hurt's War Doctor. The track used in this music video – *Who in Fire* by Leonard Cohen – fits perfectly.
Go to: **tinyurl.com/WarDoctor**



"Why be the person no-one wants to date when you could be 13 people?" In this fan's video, the Doctor is a Japanese dating sim. Yes, it is as silly as it sounds!
Go to: **tinyurl.com/TimeBoyfriend**

◄ *The Caretaker* was a cracking episode. It was nice to finally see the Doctor and Danny clash with each other. I honestly love Danny at this point. That said – an episode in Coal Hill School and no Ian Chesterton? They missed a trick!

STUART BENNIE EMAIL

Who could have imagined that Peter Capaldi's Doctor could be ruder and more crotchety than all his previous incarnations put together?! I really shouldn't like the character, as seen in *The Caretaker*... but, oddly, I do! It's taken a few episodes, but Peter Capaldi is now my favourite Doctor and Gareth Roberts' romp is one of my all-time favourite adventures!

BEN McINTOSH (15) EMAIL

Your views on the latter half of the series next time. And now... spoilers!

SPOILED ROTTEN!

In the last issue of **DWM**, Steve Lyons in his article *Spoiled Rotten* claims that it is totally our own choice whether we get spoiled or not. I find this an unfair and naïve view, whilst it is certainly true I have the choice whether to chase spoilers or not, that does not mean I can choose. As a rule I always try to avoid them, but, for example, back in 2011 the *Daily Mail* emblazoned pictures of the Doctor regenerating all over the place, that spoiled the surprise for me, and was it my fault I saw that?! I never looked for it. I was on a train – but so were others, with newspapers!

RICHARD ELLIOT WEST MIDLANDS

I'm unsure what camp I sit in with regard to spoilers. I was only 11 when the Master was revealed in *Utopia* and it was awesome! I'd not long seen *Terror of the Autons* and for him to show up unexpectedly against my Doctor was so exciting! Then again, knowing Amy and Rory were leaving certainly made *The Angels Take Manhattan* much more dramatic. Arrrrgh! Where do I stand?!

LIAM MORRELL EMAIL

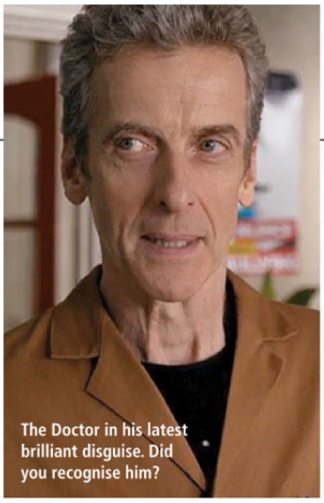
BEING FRANK

Great interview with Frank Skinner in **DWM** 478. On the subject of football and *Doctor Who* mixing, I'm a Blackburn Rovers season ticket holder and my two closest *Doctor Who* fan friends are devoted Fulham and Huddersfield Town supporters; so the two can definitely mix! And although I don't think the 8.30pm start time is a good idea, at least I don't need to worry about traffic on a match day now!

ED LORD EMAIL

JANE BAKER

I was very sad to read of the death of Jane Baker, and would like to send best wishes and condolences to her husband, Pip. It's not a popular viewpoint, but I have always admired the Bakers' *Doctor Who* scripts. They wrote perfectly structured stories with excellent cliffhangers – *eg*, Ruth Baxter, Mel in the bubble trap. They knew to keep the monsters off screen as long as possible and they always ensured that the companions were given something to do.



The Doctor in his latest brilliant disguise. Did you recognise him?

There's real imagination and fun in the Bakers' scripts, along with some memorable characters, not least, the Rani. It doesn't always work, and some of the dialogue can be a bit OTT, but Pip and Jane knew how to write for television. Why else would they have been drafted in with a moment's notice to tie up all the loose ends of *The Trial of a Time Lord*? I hope that a reassessment of Pip and Jane's work is not far away, and I will be raising a glass of Loyhargil in Jane's memory.

CHRIS WINWOOD EMAIL

I was a child full of wonder, who loved excitement and adventure, but from the safety of home. A child who loved bright colours, mystery and stories. *Doctor Who* in the 1980s provided me with that in abundance. Now picture an adult who does not want it to go away, an adult who has the angst that being a 'grown-up' brings? That person is me.

Pip and Jane Baker created so much of that 1980s *Doctor Who* magic for me. I marvel at the brilliance of *The Mark of the Rani*. I relish in the excitement of the Vervoid segment of *The Trial of a Time Lord*. I'm on the edge of my seat with the final episode of *Trial*. I cannot help but completely adore *Time and the Rani*. To this day, when I am down, I find myself putting one of those 1980s stories on. Suddenly it is like my childhood has never gone away. A cheery smile comes back on my face and I am back in that childhood dream-world.

The critics of *Doctor Who* often seem to get a greater voice than those that love it. Pip and Jane Baker had an unfair share of those. However, I hope Pip and Jane Baker know how much their work was admired. The world of *Doctor Who* owes Pip and Jane Baker and the people who brought their creations to life so very much.

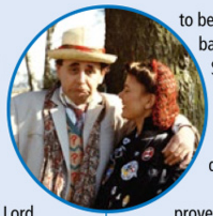
PETER J HORLOCK FOREST HILL

Be back here in four weeks! **DWM**

ON THIS MONTH...
25 YEARS AGO

It's 1989 and the 10th anniversary issue of **DWM** has grim news to report...

"NO MORE?"



The headline in the *Gallifrey Guardian* of **DWM** 154 chilled the blood: 'Programme Cancelled?' On TV, Sylvester McCoy had just begun his latest season as the Doctor, but things were looking bleak for the nation's favourite Time Lord. 'The future of *Doctor Who* still remains uncertain following Season 26,' the story outlined in doom-laden tones. 'No final decision has been made by the BBC at time of going to press, although several options are known to be under consideration. Outright cancellation seems unlikely...' Hindsight can be a wonderful thing, but as we now know, the Doctor would soon be taking a lengthy enforced holiday against his wishes.

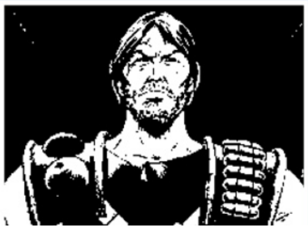
SYLV AND SOPHIE

While the world waited for news of the Doctor's future, elsewhere in the mag **DWM** caught up with Sylvester McCoy and Sophie Aldred during rehearsals for *Ghost Light*, the final story of the new season to be made. "I'd rather like to go back to Medieval times," said Sophie of her hopes for future storylines. "Except there's rather a lot of horses involved in that, and horses are a bit difficult, as we've found out."

"I'd really like to go back and prove that Richard III was a really nice man," added Sylvester. "The more you do, the more you feel slightly frustrated when you think we could do more..."

DAAK'S BACK!

Popular **DWM** comic strip character Abslom Daak, Dalek Killer, was wielding his chainsword once again in the ongoing *Nemesis of the Daleks*. No-one could have guessed that 25 years later, a shot of Daak from **DWM** 154's strip would make a cameo appearance in *Time Heist*!



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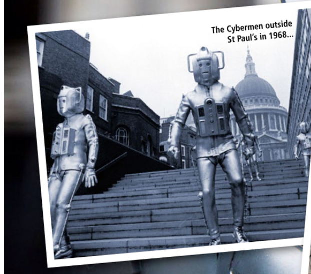
Return of the Cybermen!

> "Cybermen were always my favourites when I was a kid. They're fantastic. I love *The Tomb of the Cybermen*."

STEVEN MOFFAT, WRITER EPISODES 11 & 12



The Cybermen outside St Paul's in 1968...

... and in 2014!

Eight down, four to go. And the latest series of *Doctor Who* promises to end with a bang...

Yes! They're back! This month sees the return of one of *Doctor Who*'s most persistently popular pests! No matter how many times we think they've been vanquished, they always survive. From their first appearance, in 1966's *The Tenth Planet*, staggering through the Arctic snow, to their attack on Hedgewick's World of Wonders in last year's *Nightmare in Silver*, the Cybermen have held generations of viewers in their vice-like grip. They were spotted earlier this year – along with Peter Capaldi and guest star Michelle 'Missy' Gomez – lurking around St Paul's Cathedral, recording scenes for this year's series finale – *Dark Water/Death in Heaven* (see page 22).

The famous London landmark made its first appearance in *Doctor Who* in 1968's *The Invasion*, when the Cybermen battled Patrick Troughton's Doctor. In one of the series' most memorable scenes, a troop of Cybermen marched down the cathedral steps and into children's nightmares. Their return to this historic location is just a part of an unbelievable sequence of events... But before all that, more terrors lurk in the dark in *Flatline* (see page 18) and *In the Forest of the Night* (see page 20)... ►

Saturday 18 October 2014 BBC one BBC one HD

Flatline

Clara is about to go up against some of the most dangerous aliens she's ever encountered. But this time, the Doctor *really* can't help her...

PREVIEW BY **DAVID BRYHER**

Have you recovered from the attack of the *Mummy on the Orient Express*? Well, there's no time to catch your breath – writer Jamie Mathieson is back, and he's brought an even more terrifying creation with him.

Alien creatures – of a kind completely unknown to the Doctor – are stalking an ordinary Bristol council estate. They seem to be attacking the residents, leaving the most unusual corpses in their wake, but could there be more to this 'invasion'? The monsters in *Flatline*, Jamie's second episode this series, are some of the most truly alien – and terrifying – the Doctor has had to face.

"I thought, 'Has that ever been done in *Doctor Who* – and if not why not?" says Jamie when we catch up with him to talk about his episode. "The nature of the monsters means that, at one point, the TARDIS doesn't recognise them. The TARDIS, in theory, knows everything from the beginning of time to the end of time – but it's got no reference point for these aliens.

"I like the idea that the Doctor's a bit in the dark," he adds. "He's never encountered anything like this before, and I like him not knowing exactly what's going on. Even the aliens' idea of language is different. They don't speak in a way that the TARDIS can translate."

In fact, throughout the episode, the monsters don't utter a single word...

The Doctor has a little problem...

"Both this monster and the Mummy, they're pretty much silent. I think I prefer that – I like something being a bit unknowable about the monsters. As soon as they start to talk, saying, 'We have come to your planet and these are our plans', then they're knowable. It's like the Alien in the Ridley Scott movie. If it started speaking, then you would be able to reason with it – and then it wouldn't be as frightening. But when things are silent, there's a void you can fill with your own imagination."

If the monsters are indeed trying to communicate with the residents of the estate, they're doing it in a way that leaves few survivors. *Flatline* starts out creepy and mysterious, and then, as the tension rises and rises, it ends up as one of the most terrifying thrill-rides of this season. At the heart of it are these alien creatures – but Jamie had to be careful to make sure their scariness made it on to the screen...

"I think the monsters could have fallen into the territory of being cartoonish or silly," he says. "And so one thing I made clear from the very first draft is that when they kill people, you hear the sound of bones cracking. Because then it ceases to be silly – this is a real thing happening."

Men at work – and about to make a horrific discovery...

Following just one week after *Mummy on the Orient Express*, this is Jamie's second episode of *Doctor Who* – but it's the first one he wrote, and his journey towards a finished first script was a little bit roundabout. Having written episodes of BBC Three's supernatural drama *Being Human* and the BBC Four series based on Douglas Adams' 'holistic' private investigator *Dirk Gently*, he was keen to add *Doctor Who* to his CV.

"I'd managed to get a meeting with Steven Moffat about two years ago prior to writing *Flatline*," he explains, "and I went into that meeting foolishly thinking, 'I've got a gig writing *Doctor Who*! I'm getting to meet Steven Moffat, of *course* he's going to ask me to write an episode!' I pitched a few ideas at him and he sort of liked some of the elements of them – but it turned out he wasn't going to bite.

"And then two years later, I managed to get in a room with him again to pitch and I thought, 'I'm not going to let this slip through my fingers this time!', so I went in fully prepared. I had four episode ideas figured out. Four monsters invented. And on top of that, because I've got an art school background, I had four illustrations of the monsters. I was holding up images: 'And *this* is the monster that will be in this episode!' And one of these was the monster in *Flatline*, and Steven said, 'Oh, I like that. That's good.' And so he basically sent me away to work on the outline and, lo and behold, I got the job to write the episode."

We've focused a lot on the monsters, but that isn't the only thing that's unusual about *Flatline*. The episode is another of the series' occasional 'Doctor-lite' affairs – though thanks to some clever thinking from Jamie and the production team, you'd barely know it, as Peter Capaldi still gets plenty of screen time.

"I wrote two or three drafts of the script where it was a fairly conventional episode, where the Doctor was in the action," says Jamie. "But then we had a meeting where they told me, 'Right, for scheduling reasons, this needs to be a "Doctor-lite" episode.' I was asked to think of a clever way to lock the Doctor away in a single location – because one location can be recorded relatively quickly in the schedule, whereas if he's with Clara for the whole episode, it takes a lot longer. So, literally there and then, I came up with what we eventually did – which, I think, will probably be one of the most memorable things about this episode.

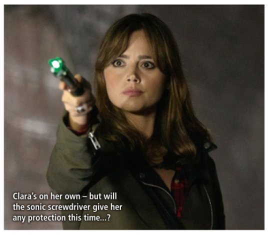
"When you see the solution to that problem, hopefully you'll find it very funny," he adds. "Again it's one of those ideas you think, 'Why have they never done that?' When you see it, you think it's such a logical idea given the nature of the show.

> **"People have asked if there will ever be a female Doctor. We have a chance to do that here..."**
>
> **JAMIE MATHIESON, WRITER**

"I did get a headache trying to figure it all out," admits Jamie. "Because of the way it's structured, you've got the Doctor in one location, Clara in another, and only Clara can hear what the Doctor's saying. So, the Doctor may say something that's pertinent to the other people in the adventure, but they don't know unless Clara repeats it. I was having to do this odd bit of mental gymnastics, having to think of all those things and keep them clear in my head as I was writing it.

"But hopefully, when people are watching it, they'll think, 'Oh, this was always the core intention. Well, of course, the whole thing was structured around this idea!' But no, it's all about scheduling."

The Doctor's predicament means that Clara has to step up and take on the role of the time-travelling, all-knowing, day-saving adventurer.


Clara's on her own – but will the sonic screwdriver give her any protection this time...?

And it turns out that, despite the ups and downs of their adventures this year, she's rather good at it...

"I quite like that, way back when the Twelfth Doctor was being cast, people were asking if there'd ever be a female Doctor," says Jamie. "Well, we have a chance to do that here. There's a lot of joy in seeing a character ask, 'Who are you?', and Clara saying, 'I'm the Doctor!'

"That aspect of the story had quite a few permutations, because of the journey the Doctor and Clara are on," reveals Jamie. "There are quite a few long-term arc things that Steven wanted in place. I remember drafts of it where Clara wasn't coping with being the Doctor – but eventually we switched it and went the other way. Now, it's a little bit like she's a better Doctor than the Doctor himself!" **DWM**

BBC DOCTOR WHO

THE 2014 SERIES EPISODE 9

WRITTEN BY Jamie Mathieson
DIRECTED BY Douglas Mackinnon
STARRING Peter Capaldi, Jenna Coleman, Samuel Anderson, John Cummins, Jessica Hayles, Joivan Wade, Christopher Fairbank, Matt Bardock, Raj Bajaj, James Quinn

IN A NUTSHELL On the streets of an ordinary council estate, the Doctor and Clara face an alien threat they can barely understand. As the creatures close in, Clara has to take charge of the spiralling situation – while the Doctor struggles with some dimensions that have become a little too relative for comfort...

QUOTE UNQUOTE

CLARA: Why can't the TARDIS just translate?

THE DOCTOR: Because their idea of language is just as bizarre as their idea of space. Frankly, the TARDIS is confused.

FENTON: What makes this colleague of yours even think those monsters want to talk?

THE DOCTOR: I know of a race made of sentient gas who throw fireballs as a friendly wave. I know of *another* race with 64 stomachs who talk by disembowelling... My point being: in a universe as immense and bizarre as this one, you cannot be too quick to judge.

In the Forest of the Night

Primal fears are aroused when a forest grows overnight, engulfing the world. The Doctor has never seen an invasion quite like this before...

PREVIEW BY **BENJAMIN COOK**

"It was like looking out of the window waiting for Santa Claus," confesses Frank Cottrell Boyce. "I've checked my emails every day for the last ten years, hoping that someone was going to ask me to write *Doctor Who*." Until, that is, earlier this year, when *Who* producer Brian Minchin emailed: "He said, 'Do you fancy doing it?' I went, 'Yes! God, yes! I'm on it!' I sent in my story ideas a few days later. I threw myself into it. I didn't do that thing of writing a treatment. I sent them a little scrapbook of pictures of things that intrigued and interested me instead. Two or three pages were about the forest – how it's Europe's nightmare. If you read almost any story a kid writes in primary school, it will say, 'And they ventured into the forest...' The forest is danger, isn't it? But I'd never seen it in a dystopia, really. When you have post-apocalyptic worlds in films, they're always flooded, or cold, or barren, not invaded by forests. Also, the forest is a fairytale. That idea of children lost in the wood – that's got a power going right back to Little Red Riding Hood, and further. We're primed to be afraid for a child in the forest..."

This episode – named after a line from William Blake's poem *The Tiger* – starts with a school trip-slash-sleepover in a museum ("I've always thought, 'C'mon, that's a great set-up for something bad to happen,'" says Frank), but soon turns into what you might get if you crossed *Gardeners' World* with *28 Days Later*. With kids. Lots of kids. "I've got a lot of kids myself," explains Frank, father of seven, "and as a children's writer you're in school a lot, so I'm probably more exposed to children's conversations than most writers are. Also, I watched the audition tapes of the kids, and they all did their little improv at the end, and I nicked quite a lot of their dialogue from there, because they were so good – the way they repeat themselves, and are quite insistent on things. Everything's extreme. That's what's good about writing for kids: from the get-go, it's a catastrophe, a disaster. You don't have to jack up the action, because they're doing it for you. 'Oh my God, we're all going to die!' They just say that straight away."

Frank's children's novels are widely acclaimed. In 2004, he won the Carnegie Medal from the British librarians for his first novel, *Millions*, recognising it as the year's best children's book published in the UK. His second novel, *Framed*, made the shortlists for both the Carnegie and the Whitbread Children's Book Award. In 2012, he won the Guardian Children's Fiction Prize for his novel *The Unforgotten Coat*. Is it harder to write for a young audience? Are kids less forgiving?

"Oh my God, yeah. The two parts of my life are going to film festivals, where all anyone ever says to you is, 'Love your work!', and on the other hand going to schools where kids will glaze over, walk out, talk among themselves, and ask you how long this is going on, the minute you lose them. They don't cut you any slack, and that's great. They're really critical. And the joy of *Doctor Who* is that it appeals to the child in you. For my generation, it's got a nostalgia to it, but also it's so intelligent, so emotional, so tender..."

Since 2011, Frank has written three sequels to the late Ian Fleming's children's novel *Chitty Chitty Bang Bang*. "I do love playing with things that belong to all of us, like *Chitty* and *Doctor Who*. It's great going in the dressing-up box. There's something really cool about that. My daughter wrote [former *Doctor Who* showrunner] Russell T Davies a letter – a very, very geeky letter – about how could Captain Jack be the Face of Boe? 'It doesn't make any sense!' He wrote this lovely letter back saying, 'This is my theory about how it could happen... but if you don't agree, that's fine, because *Doctor Who* belongs to you just as much as it belongs to me.' That idea that it's just your turn to play... You're writing something that other people who are not writing it at all know more about than you do, and it's kind of intimidating, but really great as well. Although, my episode is more dependent on the mythos than I'd expected. I was amazed at how steeped I am in it."

"Everything's extreme. That's what's good about writing for kids..."

FRANK COTTRELL BOYCE, WRITER

A Coal Hill School excursion goes horribly wrong...

It was a particular thrill for Frank to write for Peter Capaldi. "I'm really enjoying him. The big thing is that very different relationship between him and Jenna [Coleman]. Most Doctor/companion relationships in recent years have been quite flirty, haven't they? Or openly romantic, like Rose Tyler. This is completely the opposite. I really enjoy that whole sparring thing. I love the line in *Listen* about her needing three mirrors. I love the fact the Doctor doesn't quite get her. What is she? That dynamic is really exciting. The other Doctors tell you everything, whereas he hangs on to his thoughts, so you kind of know he's working something out, but you don't know what it is. That's great from a storytelling point of view, because it means you can be as mysterious as you like until the very end.

"I was interested in this idea that this Earth is somehow really special to the Doctor. Everything about Earth is exactly right. This is the Doctor's world, too. He walks on our Earth, he breathes our air... Somehow Earth is his planet. I wanted to think about why would that be...? Also, as soon as I put trees and forests in, I thought, 'Hm, they've got no moving parts. How can the Doctor do, like, anything with his sonic screwdriver? Can I put the Doctor in a situation where he hasn't got any superpowers?' He can't really deal with wolves, tigers, trees, or being lost in the forest any better than you can. I was interested in putting the Doctor at a disadvantage."

Frank's Doctor – the one he grew up with – was Jon Pertwee. "I've retrievable memories from way before, but it was the Jon Pertwee ones that really frightened me, I think because they were set on Earth. They were set in familiar landscapes. And they looked more realistic than episodes set in space. I've always loved *Doctor Who* episodes that are set in London in particular. They're my favourite."

Schoolkids bed down for the night in an unusual location.

"When I say run..."

Frank was the writer of the London 2012 Olympics opening ceremony – entitled *Isles of Wonder* – on which he collaborated with director Danny Boyle, designer Mark Tildesley, and other members of the creative team. It was watched by an estimated worldwide audience of a staggering 900 million. "Like *Doctor Who*, I said yes without ever thinking, 'What does that actually involve?' It was done out of loyalty and friendship, really, and thinking, 'Well, these are good people to spend time with. Nothing else matters.' The idea that I'd work with this team of people – the five or six of us that were on it from the beginning – for two years was just great."

Prior to London 2012, there was considerable apprehension about Britain's ability to stage the ceremony. "The press about it beforehand was so terrible," remembers Frank, "it couldn't possibly be as bad as they'd said it would be, whatever happens."

In the event, the ceremony was instantly hailed as a masterpiece. Did Frank want to stick two fingers up to all the doubters?

"Ha. No. Well, I did to the *Daily Mail*, obviously, but I'd stick two fingers up to the *Daily Mail* any day. They were particularly poisonous. How did I feel afterwards? Relief, I guess. Exhaustion. We were all really knackered. But I think we knew the opening ceremony was going to be really great a couple of weeks before, because the rehearsals were fantastic. The dress rehearsals were indescribably magical occasions. They had this fantastic party atmosphere. They were brilliant nights. So by the time the actual opening ceremony night came, we knew it was going to be good. One thing that someone said to me about it straight afterwards was, 'That felt like a *Doctor Who* Christmas Special,' and I know exactly what they meant – that it was kind of fabulous in a tacky way, but also really bright, and for everybody. Really democratic, but not dumbed down. That's what's brilliant about *Doctor Who*. It works for everybody. I feel thrilled by the energy in it – that pace, and the invention, the intelligence of it." **DWM**

The Doctor ponders the mystery of the forest.

A tough day at work for Clara.

BBC
DOCTOR WHO

THE 2014 SERIES EPISODE 10

WRITTEN BY Frank Cottrell Boyce
DIRECTED BY Sheree Folkson
STARRING Peter Capaldi, Jenna Coleman, Samuel Anderson, Harley Bird, Abigail Eames, Ashley Foster, Jaydon Harris-Wallace, Nana Amoo-Gottfried, Harley Bird, Harry Dickman, James Weber Brown, Siwan Morris, Michelle Asante, Curtis Flowers

IN A NUTSHELL

Tiger, tiger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?
In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?
And what shoulder and what art
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand and what dread feet?

QUOTE UNQUOTE

THE DOCTOR: "I'm afraid clever isn't much use against trees. They don't listen to reason. You can't lie to them. You can't plead with them. They have no moving parts, no circuits, no Wi-Fi. You wave your sonic screwdriver at them all you like and they just keep growing. This is a natural event."

DANNY: "How can it be natural for a tree to grow in a night?"

THE DOCTOR: "Exactly what they said about the Ice Age. How can whole glaciers just pop up out of nowhere? They just did. That's how this planet grows – a series of catastrophes. The Ice Age is over. Welcome to the Tree Age."

Dark Water & Death in Heaven

The Doctor meets Missy – and the Cybermen – in London! And what's more, the dark secret of the Nethersphere is about to be revealed...

PREVIEW BY **BENJAMIN COOK**

Welcome to the Underworld. Also known as the Nethersphere. Or the Promised Land. It's where you go when you die. "The idea of this two-parter," explains showrunner – and writer of this season finale – Steven Moffat, "was to keep kicking people out of the comfort zone. You think you know how *Doctor Who* is going to work. Well, it's not going to this time. Bets are off."

In something of a first for *Doctor Who*, this episode tells the story of what happens to us when we die. It's a biggie. "So long as we stay inside sci-fi territory," says Steven, "it doesn't bother me. You know if you meet a god in *Doctor Who* that it's going to turn out to be... something more, shall we say? Everything tends to be accounted for 'scientifically' – and I say 'scientifically' in the most enormous, flashing, inverted commas that have ever been attempted – but it has to have a sort of 'rational' – again, with those inverted commas – explanation. That's the style of the show. We can't have the supernatural. Or can we? We use all the vocabulary and the visual grammar of horror and the supernatural all the time – right now, we're planning a ghost story for next year – and we use the iconography of it, but how far can we push that? How far beyond?"

Death as depicted in *Dark Water* and *Death in Heaven* is in turns shocking, uncompromising, gruesome, and surprisingly grown-up. "Yeah, it's a real-life gruesome, as opposed to a game. It's awful, isn't it?" He laughs. "It's *Doctor Who*'s job to push these things further than the show usually goes. We misremember old *Doctor Who* as being sweet, cuddly, and maybe even a bit camp. But at the time, at least when I was a kid, it was unquestionably the bad boy of children's TV. All the other children's shows were wholesome shows for nice people, whereas *Doctor Who* was the show in which the innocent were tortured to death in the first five minutes. It's always been like that. It's a proper scary – and at times quite nasty – show, alongside the huge amount of charm. For this two-parter, I suppose I was looking for an adult chill. And why not? I must have done every childhood fear there is!"

The show's last two-parter was 2011's *The Rebel Flesh/The Almost People*, so it's been a while. "I've always said that we'd do another two-parter if we ever had a story to justify it," insists Steven, "but it hasn't quite worked out that way. So I thought, 'Okay, it's time to get back to those.' I dunno, there's something about Peter's Doctor that it suits. It's the way he handles a scene, the way he presides over an episode... you want the scene to run a bit longer. I don't know why that is. The gravity of Capaldi? I fancied a big, old, movie-length story with a cliffhanger in the middle. Yeah, it felt right."

Ah, the power of the cliffhanger. "I'm not absolutely sure what that power is, but I know I like writing them. I know my sons get exasperated when *Doctor Who* ends on a cliffhanger. They tell me, 'Let's have it all *this* week,' and I do sort of understand that. You don't normally, when you write a movie-length thing, decide to stop in the middle and have everybody talk about it for a week. My great fear with two-parters is that sometimes the second half can suffer a bit. My thing about cliffhangers is, it has to be a moment that changes the way you're looking at it. It has to launch a completely different and hopefully unexpected phase of the story. It's not just a movie cut in half."

But it has the scale of a movie, for sure – complete with an impressive appropriation of an iconic London location, and the return of an old foe. "I really wanted to do a Cyberman story," explains Steven, "because they were always my favourites when I was a kid, and I was quite surprised that one way or another I'd never used them in one of my own scripts, apart from as supporting characters. I'd started, rather dangerously, to turn them into a bit of a joke at times. They're thrown away for a big gag at the beginning of *A Good Man Goes to War* [2011]. So I wanted to do a proper scary one. I always think of the Cybermen as fantastic when they're just about to arrive, less good when they turn up. When they finally get out of the tombs in *The Tomb of the Cybermen* [1967], they have a bit of a meeting... and then climb back in! You can't sustain long scenes with them, because of the blank faces and so on, but I do love 'em. They're fantastic. I love *The Tomb of the Cybermen*. I think it's glorious."

When Steven was writing this year's season finale, several of Peter Capaldi's episodes had been recorded already. "Yes, because that's the kind of schedule I write on." How did that inform Steven's writing of the finale?

The Cybermen invade London!

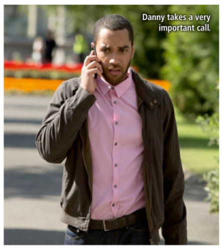
The Doctor meets Missy at last – but what's attracting his attention?

© REX

> "I wrote the Gatekeeper for Michelle Gomez. She's absolutely wonderful in it. She steals it."
>
> **STEVEN MOFFAT, WRITER**

"It did influence me hugely. Both Peter and Jenna come across on screen – and frankly in real life – as very, very bright. It would be hard to use Jenna just as a striking, lovely young girl who's going to go out and be feisty; there's something darker and more complicated about her. You can imagine her going to quite dark places, and there's something about the combination of the two of them... you think, 'They probably have quite high-flown arguments.' In terms of the Doctor and the companion, we've done the fairytale version, we've done the romantic version... but this is the real-life version. What would it actually be like in real life if an intelligent, off-centre girl happened to meet a much older – to say the least – dangerous man, who whisked her away and took her to some terrible places? What would that turn you into? I don't think that would necessarily improve you. It would improve you in some ways, but... she's never going to comfortably fit back into the boring world. This is a trickier version of the Doctor, and a trickier version of the companion. These two episodes is where that comes to a head. The Doctor and Clara are as heroic, and charming, and loveable as the Doctor and his companion have ever been, but they do things that make you uncomfortable at times. You can still like them even though they do things that are a bit, 'Wow, that's really not good. You're really not supposed to do that.' They're not goody two-shoes, either of them."

Although Steven had this series' arc planned from the start ("otherwise you don't know what you're building for"), he admits that "it's always good to surprise yourself when you get to the end. You still should be doing some things you didn't expect to do. That makes it more exciting." These episodes are even more surprising than usual, and boast the brilliant Michelle Gomez as a brand new villain (well, of sorts – she's popped up a few times this series already) called the Gatekeeper of the Nethersphere – or 'Missy' for short. "This is one of the very rare occasions where I can grab all the credit for myself," says Steven. "We were casting another female role – I can't say which one, otherwise that person will know that they were second choice – and I was still pondering how to write the Gatekeeper, and I looked at the list for the other part and went, 'Oh no, Michelle! *That's* who should be playing the Gatekeeper!' But at that point we'd already offered Michelle the other character. And she'd turned it down. I was wondering why. Did she hate *Doctor Who*? Then, out of the blue, she wrote to me saying how she was absolutely gutted to have turned down that part. She *so* wanted to be in *Doctor Who*, but she was busy, and she'd love to come and have another go. At this point, I was unusually emphatic. I said, 'Honestly, it's going to be her. We're going to cast Michelle as the Gatekeeper. That's 100% the right person to do it,' and I wrote the part blatantly for her. She's absolutely wonderful in it. She steals it."



Danny takes a very important call.

BBC

DOCTOR WHO

THE 2014 SERIES
EPISODES 11 & 12

WRITTEN BY Steven Moffat
DIRECTED BY Rachel Talalay
STARRING Peter Capaldi, Jenna Coleman, Samuel Anderson, Michelle Gomez, Jemma Redgrave, Ingrid Oliver, Chris Addison, Sanjeev Bhaskar, Sheila Reid, Andrew Leung, James Pearse

IN A NUTSHELL

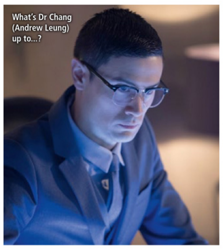
In the mysterious world of the Nethersphere, plans have been drawn. Old friends and old enemies manoeuvre around the Doctor, and an impossible choice is looming over him. Death is not an end, promises the organisation known as 3W.

QUOTE UNQUOTE

THE DOCTOR: "This is it, Clara, one of those moments.
CLARA: "What moments?"
THE DOCTOR: "The darkest day, the blackest hour. Chin up, shoulders back – let's see what we're made of, you and I."

DWM interviews Michelle properly next issue, when we can talk about her episodes more freely. But here's a taster from the lady herself: "Oh, I just think it's brilliant," she tells **DWM**. "The Gatekeeper of the Nethersphere! It's been keeping people guessing, hasn't it? I'm very happy to be part of that lovely, tantalising mystery. The world that we're living in today is so dark and scary at times, let's have some fun! Let's get people guessing. Let's not have the answers to all the questions. Let's not watch everything ahead of time. Let's all do something together as an audience. That's what *Doctor Who* can do. It carries that wonderful feeling of... a fellowship, I guess? No, 'community', I suppose, is a better word. We're a community, and I'm so thrilled to be a part of it." **DWM**

More from Michelle – and Steven – next issue.



What's Dr Chang (Andrew Leung) up to...?

THE DWM INTERVIEW

MILITARY INTELLIGENCE

Oh, he knows how many beans make five. You don't have to be a Time Lord to cope with A-Level maths. Samuel Anderson talks to **DWM** about his role as soldier-turned-teacher Danny Pink...

INTERVIEW BY **BENJAMIN COOK**

"Orson Pink was the biggest surprise of the year," exclaims Samuel Anderson, who, a few weeks ago, burst onto our screens as Danny Pink – ex-soldier, Coal Hill maths teacher, and Clara's new love interest. In *Listen*, we met one of Danny's descendants, Orson the time-travelling astronaut. "I received that script the morning of travelling down to Cardiff for the readthrough," says Sam. "I jump on the train. I think, 'Okay, let me hammer through the script once, then I'm going to hammer my parts so I don't sound like an idiot at the readthrough.' I absolutely missed the bit where it says that Orson is played by Samuel Anderson! It wasn't until we got to the readthrough... like, 'Oh Lord, okay, this is starting to click now. I'm playing this different character.' I went into panic mode. 'Shall I go for an accent? What accent should I pick? Just do something! Make a choice!' It was incredible to do. To play one person on *Doctor Who* is a big deal, but two is something special. I was flattered. I'm like the new kid, just come on board, only auditioned for one part, and they had the confidence to give me another. That was my baptism by power."

It was a great performance, **DWM** points out.

"Honestly, I think I would do it much better the next time around."

Speaking to Sam, it quickly becomes clear that he's a total perfectionist. He's his own biggest critic. "I'm always learning. I don't think an actor can ever say they've arrived. In any art form, you go through periods of doubting yourself, as well as thinking you're all right. I go through periods of thinking, 'Oh my God, I'm awful. I need to find something else to do.' You kind of just have to trust that the people who gave you the job know what they're talking about. 'Those guys still look me in the eye, so maybe I'm not too bad.' But you've always got to try to do better. I'm not actually that critical. There are moments when I'm really proud of myself, but... it's all about consistency. That's the difference between an average actor and a brilliant one. I know for a fact I'm nowhere near being a brilliant actor. Consistency – to nail it day in, day out – is majorly important. I'm not there yet. I'm getting there. I stand back and watch people like Peter [Capaldi]. I'm thinking, 'That's amazing,' not, 'I'll never get there.' I'm thinking, 'All right, I'd better do some work if I'm going to be as good as Peter is one day.'"

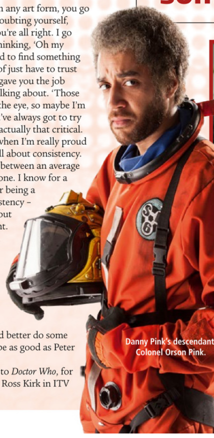
Best known, prior to *Doctor Who*, for playing police officer Ross Kirk in ITV soap *Emmerdale* from 2007 to 2009, alongside future Clara actress Jenna Coleman, Sam's big break was as Crowther in the original National Theatre production of Alan Bennett's *The History Boys*, in 2004, alongside future *Doctor Who* stars Russell Tovey (*Voyage of the Damned*'s Midshipman Frame) and James Corden (*The Lodger* and *Closing Time*'s Craig Owens). Sam went on to perform the same role in Hong Kong, New Zealand, Australia, and on Broadway, and in the play's radio and big-screen incarnations. "*The History Boys* is something that I draw on more now, in hindsight, the experience, how good it was, and how much more I could have pushed to have been better. Those jobs back then, *Emmerdale* too, I didn't have the confidence or the maturity to push things, but they definitely put me on the right path."

Jenna Coleman and Samuel Anderson meet in another life... in ITV soap opera *Emmerdale*.

Reportedly, one of Sam's earliest ambitions was to be a professional footballer. Or not? "Nah. I mean, as a kid, yay and nay. They weren't realistic dreams. I was never that good. I could kick the ball, but... I was a bit of a floater. Up until the age of 14, I didn't know what I wanted to do. I was enjoying school, probably on more of a social level than on an academic one. I never really tried too hard. I got by not really doing any work. I was an average, C kind of student.

"I fell into the acting by mistake. I was a young teenager, and a cousin of mine was, like, a few years older, and we'd knock about in the park together, skate together. He was a bit of a Jack the lad. He was the cool kid, the toughest of the gang, the one I looked up to. One day, he said, 'I'm going to college.' As far as I knew, he'd left school at 16, with no GCSEs. I was like, 'You're going to college? You of all people? And – it's a Saturday!' What I didn't know was that he'd signed up to this drama school. In Birmingham, I didn't even know that was possible. I couldn't see past the garden gate. I didn't know drama schools existed. I thought acting was something *other* people did. I was like, ►

"I went into panic mode! 'Shall I go for an accent? What accent should I pick? Just do something! Make a choice!'"



Danny Pink's descendant: Colonel Orson Pink.

In the Forest of the Night: Danny and his pupils find themselves in a dangerous situation.

◄ 'Can I come?' He said, 'You have to sign up.' 'All right, I'm signing up.' I ended up going once a week, Thursday evenings, at the Old Rep Theatre. I did plays and stuff – little bitty parts, coming on and going, 'My horse, my horse!' – but it was the workshops and playing all the games that I… I absolutely loved it, man. Games like Wink Murder, and Cowboys and Indians. It was more fun than most of the things I was doing at school."

What did his mates think?

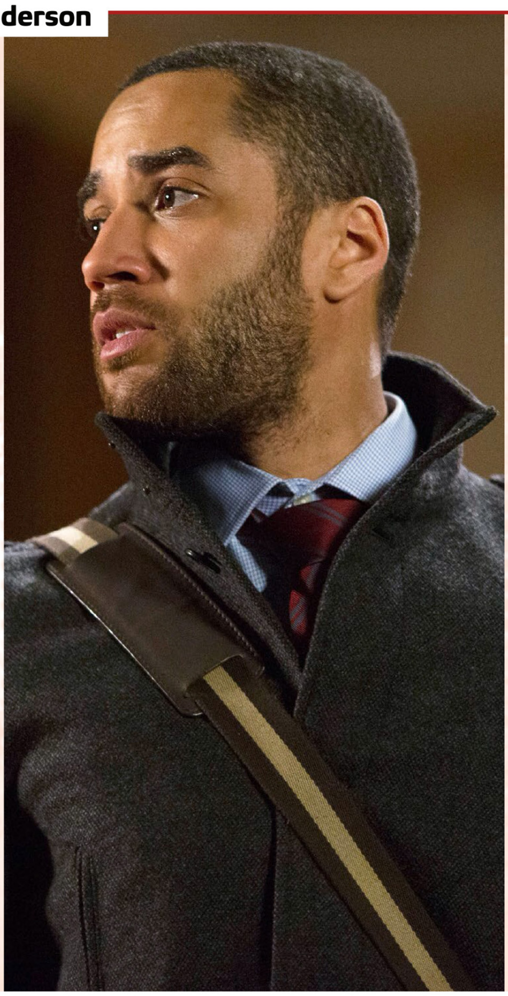
"I was always a bit weirder than them. I don't think they cared. In school, I was naturally good at some subjects, and terrible at others. I was friendly with what you'd call 'the geeks' and 'the swots', and I was friends with the kids in the lower groups, what you might call 'the ruffians'. I'm sure they came down once or twice to see me in plays. I wasn't embarrassed by it, but I think they were. I didn't really care. I enjoyed it. When my cousin moved to London, to go to drama school down there, I said, 'I'm coming!' It doesn't work like that, he explained. You have to audition. 'All right,' I said, 'I'll audition.' I took it really seriously, and got in [to the Academy of Live and Recorded Arts] the year after him, and ended up realising that acting was something I wanted to take seriously."

Sam is of the generation that grew up without much *Doctor Who* on the telly. "We got a few repeats, didn't we? I remember seeing a few Doctors' faces. I definitely remember 'Exterminate'. When it came back, I caught little bits of David Tennant and Matt Smith. My sister is a fan. At Christmas, she'd get *Doctor Who* calendars and magazines. So I knew it was pretty big, but I had no idea *how* big. It's like a genre all of its own. I had no idea it crossed so many age groups. And I never really considered the possibility of being in the show.

"I try to follow all the *Doctor Who* fans on Twitter. I can't reply to everyone, because it's going crazy now, but the great thing about it is… just a quick moment with people and bloody hell it makes their day. Those little interactions. They ask you for a follow, and you follow them, they're over the moon, and you think, 'Wow, man, I'm glad it's that easy – just a click to put a smile on someone's face.' I try to tell them, 'It's no big deal, man, I'll follow you all. I get to see what you're talking about.' Most of the time pretty much all they talk about is the show. It keeps me in the loop. I get most of my information about the show from the Whovians. Team TARDIS! I've only had a few insults. It's all right, they don't insult me as bad as I insult me," he laughs. "They could never be as critical as I am."

When he was invited to audition, Sam was told that Danny would be in one episode, with a possibility of further episodes down the line. "I have a CV that's built on one-off characters – an ep on this show here, an ep there on the other – so I was quite confident. I had just two auditions. I did my homework. I was confident with the lines. I knew I hadn't left any stone unturned. It was a couple of weeks before they got back to me. After so many years of auditioning, I've got used to either being right for the part or not; you can't take it too personally. Had I known that Danny Pink was such a big deal, I probably would have been a lot less confident."

Describing the character of Danny, Sam says: "In the first few episodes, he's a little awkward, a little unsure of himself, but I think he's just shy when it comes to personal questions. At the start, he's labeled a bit of a ladykiller, but he doesn't feel that way about himself. We've all been on dates like that. You pile on a bit too much pressure and start overthinking the things you say. You really don't want to be awkward, but you can't seem to not be. You're saying all the wrong things. It's strange to say, because it's kind of the opposite of the Doctor – that superhero kind of thing – but Danny is very understated. He's very much an everyday man. You can imagine him staying in to watch *Match of the Day* on a Saturday evening, and sharing the workload in the house. He's almost the perfect boyfriend, although we've seen [in Episode 4, *Listen*] that he was once a scared little boy, like most of us were. That kind of sticks with us a bit throughout life."



Danny's army background provided an opportunity for Sam to consider the invisible scar of war, such as post-traumatic stress disorder. "I have family members who have been in the forces – and some who are in the forces now, actually – but a lot can be found out without even speaking to soldiers; a lot of it is human psychology. To go into those situations of war is one whole leap out of comfortable human skin. I had the pleasure of meeting a couple of ex-boys on set, and one of the things that they pretty much all agree on is, when you go in as a young man, you're not really thinking that much; it isn't until you get out on the other side that you kind of go, 'Wow, that was a ride.' If you asked them now, absolutely no way would they go back in.

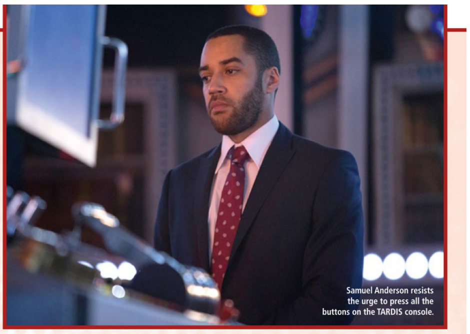
"Like many young men, I think Danny joined the army with the absolute best of intentions, with a real hope of making a change. It's a very important lesson that he learnt in Episode 4: that the greatest soldier doesn't need a gun. That stuck with him so much that he changed his name from Rupert to Dan the soldier man. We've seen him talk about it. 'I've been out there digging wells, trying to help people.' It's a lot more than what we see on the news all the time, but unfortunately there is another side to the army. We're going to find out later in the series what that dark past is."

The Twelfth Doctor doesn't seem too keen on soldiers. In *The Caretaker* especially, he's genuinely quite horrible to Danny. "Yeah, they just don't like each other. I don't think they've given each other enough time of day. The Doctor makes up his mind about Danny immediately, and vice versa."

Really? It seems to be more the Doctor's problem than Danny's. Danny rises above it.

"Nah, it's like two little boys bickering over who's going to be best friends with Clara – who's going to get the most attention. Peter has the Doctor's sarcasm down. He's so funny with it. Acting opposite Peter is always a great test of how good you are at not corpsing. It's funny how the Doctor is with his insults and his wit, calling Danny 'PE' and stuff… although the writing takes it to quite a dark place. You have to play it in a very particular way – like a couple of kids squabbling in the playground – because of the nature of the show and the time that it's on. It can't cut much deeper. I was nervous about how far to push it. It's new for Steven [Moffat, showrunner], too. A couple of weeks in, we had a chat about how it was all going. I thought, 'You're as scared as I am.' We kind of found some mutual ground."

On **DWM** 477, Steven said: "I think a lot of people in real life would actually not like the Doctor very much. He's one of those characters you're very happy with on telly, but you'd move along the bus if he got on. What Sam's got is leading man presence and gravitas. He feels like he could have his own show – I'm sure he will at some point – and Danny feels like a proper competitor to the Doctor. I loved Rory and Mickey, but I always felt that the deck had been stacked in the Doctor's favour, whereas here is a boyfriend figure who the Doctor can look petty next to."



Samuel Anderson resists the urge to press all the buttons on the TARDIS console.

> **"Peter is so funny… with the insults and the wit, but the writing takes it to a dark place."**

Sam agrees. "There's something very laid-back and cool about Danny. A lot of his decisions are the right ones, and a lot of his reasons behind those decisions are pretty much correct calls; they're difficult to argue with. Danny challenges the Doctor, sometimes without even trying to or wanting to. This is one of the first characters that can come in and challenge the Doctor on a moral level. Yeah, definitely."

In real life, Danny gets on famously with his co-stars. "It makes working easier," he says. "There have been lots of famous music and acting relationships where the people didn't get on, like [American soul and R&B duo] Sam and Dave, who were notorious for hating each other towards the end of their career. They were professional enough to get on with it, which I like to think I would be, but on a show like this it would have been very difficult. Everyone's there with the same goal: to make a great show. Everyone – each department, all of the crew – runs such a tight ship. Friction could ruin everything."

But he's having fun on the show?

"God yes. You go onto the TARDIS set," he enthuses, "and you want to just start pressing buttons, but I thought, 'No, I better act like a professional. Keep my hands in my pockets.' But then after two weeks you're pressing *everything*. You feel more at home. If you go to someone else's house and you're thirsty, you don't just help yourself, unless you've been going there for a few weeks. My rule at home is, I'll make the first cup of tea, then you can help yourself."

Does Sam do his own stunts too? His front flip over the Skovox Blitzer was particularly impressive. ►

SHOREDITCH
Chairman of the Governors : I. Chesterton
Headmaster : W. Coburn

Maths teacher Danny Pink outside the Coal Hill School gates.

Surely a potential *Tumble* champion! Danny Pink (but not Samuel Anderson, sadly) shows off his athleticism.

Danny and Clara help save the Earth from complete destruction.

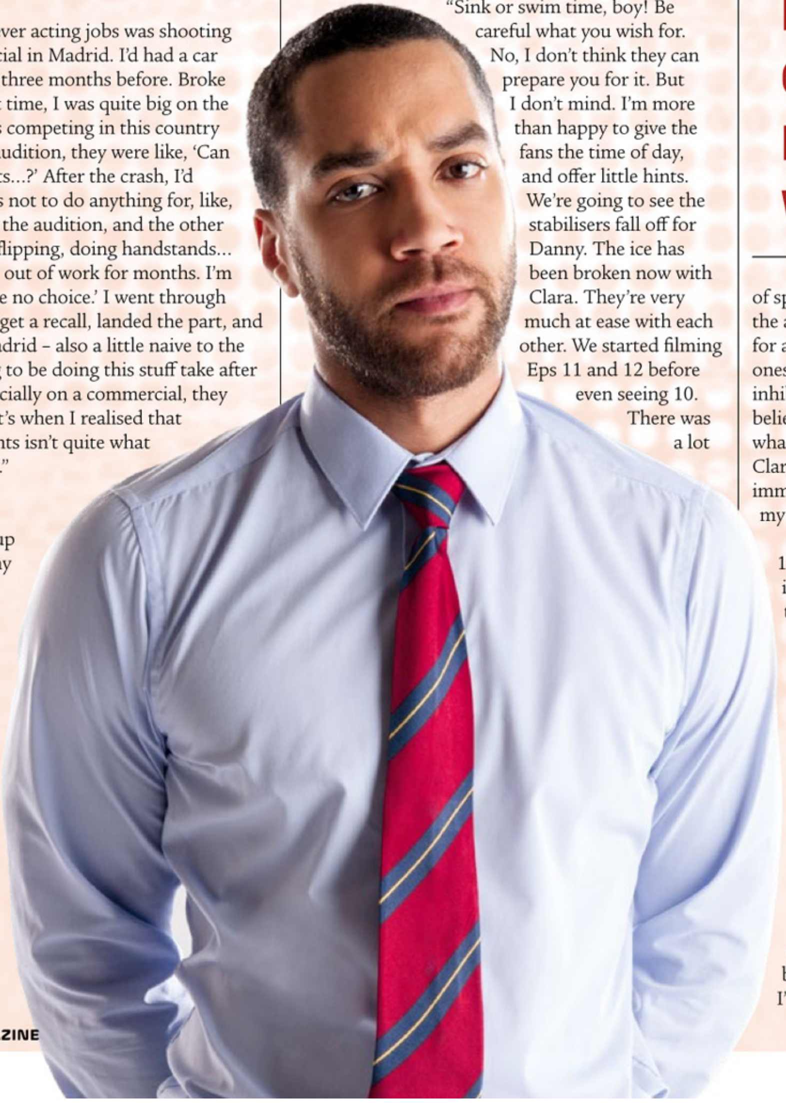
"I do a few of them, but the BBC is a bit, um... the insurance is a bit expensive, shall we say. I was trying so hard to persuade them to let me do that stunt, but they wouldn't have it. I used to be a bit of a breakdancer. Well, I still am a b-boy. I don't really dance any more, but I can do a few bits and bobs. None of them on *Doctor Who* believed me. I had to crack out a video to say, 'Look, there you go, I *can* do my own stunts,' but they still weren't having it, so it was a stuntman jumping over the Skovox Blitzer. I've been pulled around on skateboards, up and down on seesaws, but nothing too bizarre. Funnily enough, the stuntman caught his back on the first take of that. I wouldn't have caught my back," he teases, "and I wouldn't have needed a trampoline.

"One of my first ever acting jobs was shooting an Orange commercial in Madrid. I'd had a car crash maybe two or three months before. Broke my sternum. At that time, I was quite big on the hip-hop scene. I was competing in this country and abroad. In the audition, they were like, 'Can you do summersaults...?' After the crash, I'd been told by doctors not to do anything for, like, six months. I was in the audition, and the other auditionees started flipping, doing handstands... I thought, 'I've been out of work for months. I'm broke. I literally have no choice.' I went through with it, managed to get a recall, landed the part, and was flown out to Madrid – also a little naive to the fact that I was going to be doing this stuff take after take after take. Especially on a commercial, they work you hard. That's when I realised that doing your own stunts isn't quite what it's cracked up to be."

So what's coming up for Danny Pink? Understandably, Sam is wary of spoilering.

"Two minutes after I got the call saying I'd got the job, the next call was, 'Don't tell anyone!' I thought, 'I'm just not going to talk anymore.' It was quite fun, because I could tease. When I'd speak to my dad, who's a big sci-fi fan, I'd tease him about the stuff that's coming up. But he's good, he doesn't want to know anything, whereas my mum..." He laughs.

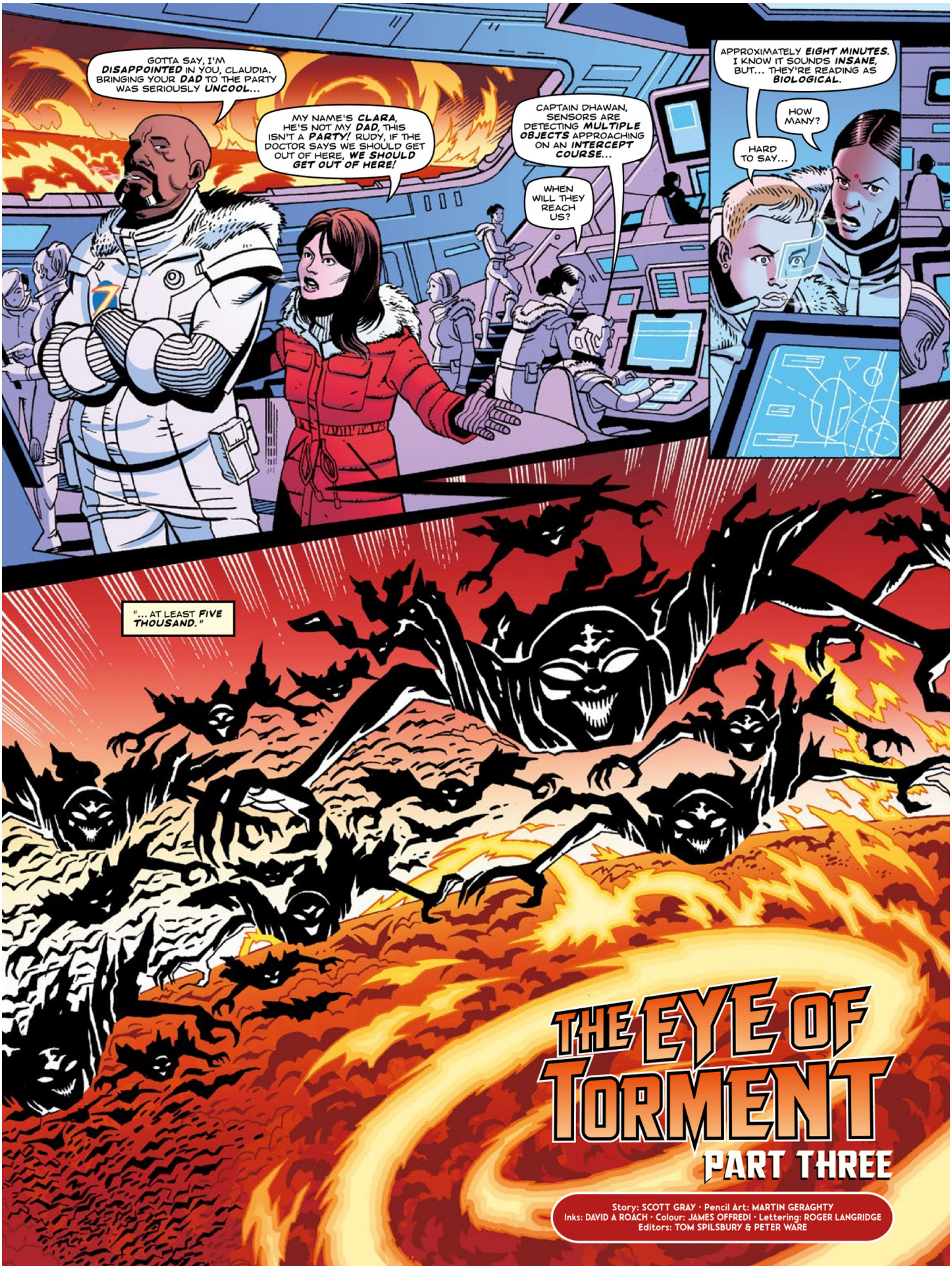
Did the *Doctor Who* production team warn Sam about fandom's insatiable thirst for spoilers?



"Ohh no, they just leave you to drown," he jokes. "Sink or swim time, boy! Be careful what you wish for. No, I don't think they can prepare you for it. But I don't mind. I'm more than happy to give the fans the time of day, and offer little hints. We're going to see the stabilisers fall off for Danny. The ice has been broken now with Clara. They're very much at ease with each other. We started filming Eps 11 and 12 before even seeing 10. There was a lot of speculation on behalf of the actors as much as the audience. It's a bit of a discovery and a journey for all of us. Eps 11 and 12 were such challenging ones for me. I had to get it right. Forget your inhibitions. It would have been crappy if I hadn't believed in it. You'll see where Danny lies morally, what he hopes to get out of his relationship with Clara... By the end of the season, Moffat has kind of immortalised Danny Pink. That has definitely been my proudest moment ever, ever, *ever*.

"You'll see what Danny hopes to get out of his relationship with Clara..."

"Coming out the other end of Eps 10, 11 and 12, and realising, 'Wow, I've survived, I've made it, I've really pushed it,' kind of makes you want to go, 'One more year, c'mon!' The genius of the writing, week in, week out. The variety of actors coming in. The way that the fans speak to you: it's as if you're going into their family, and they're so very welcome. It's incredible. The first day it was announced, I was getting people on Twitter going, 'Welcome to the Whoniverse.' That's when I realised, 'Gosh, these guys have ownership of their programme, and they're welcoming me in. I'm a part of it now.' They continue to be very sweet. It's a fantastic show. It's been brilliant. It's gone so fast. I don't think you can really top it. To go again? Oh, hell yeah. Get all your readers to write in. Start a campaign for Danny Pink. If not Danny, bring back Orson, as his descendant. Yeah, I feel like I've only just got started." **DWM**


GOTTA SAY, I'M *DISAPPOINTED* IN YOU, CLAUDIA. BRINGING YOUR *DAD* TO THE PARTY WAS SERIOUSLY *UNCOOL*...
MY NAME'S *CLARA*, HE'S NOT MY *DAD*, THIS ISN'T A *PARTY!* RUDY, IF THE DOCTOR SAYS WE SHOULD GET OUT OF HERE, *WE SHOULD GET OUT OF HERE!*
CAPTAIN DHAWAN, SENSORS ARE DETECTING *MULTIPLE OBJECTS* APPROACHING ON AN *INTERCEPT COURSE*...
WHEN WILL THEY REACH US?
APPROXIMATELY *EIGHT MINUTES*. I KNOW IT SOUNDS *INSANE*, BUT... THEY'RE READING AS *BIOLOGICAL*.
HOW MANY?
HARD TO SAY...
"...AT LEAST *FIVE THOUSAND*."

THE EYE OF TORMENT

PART THREE

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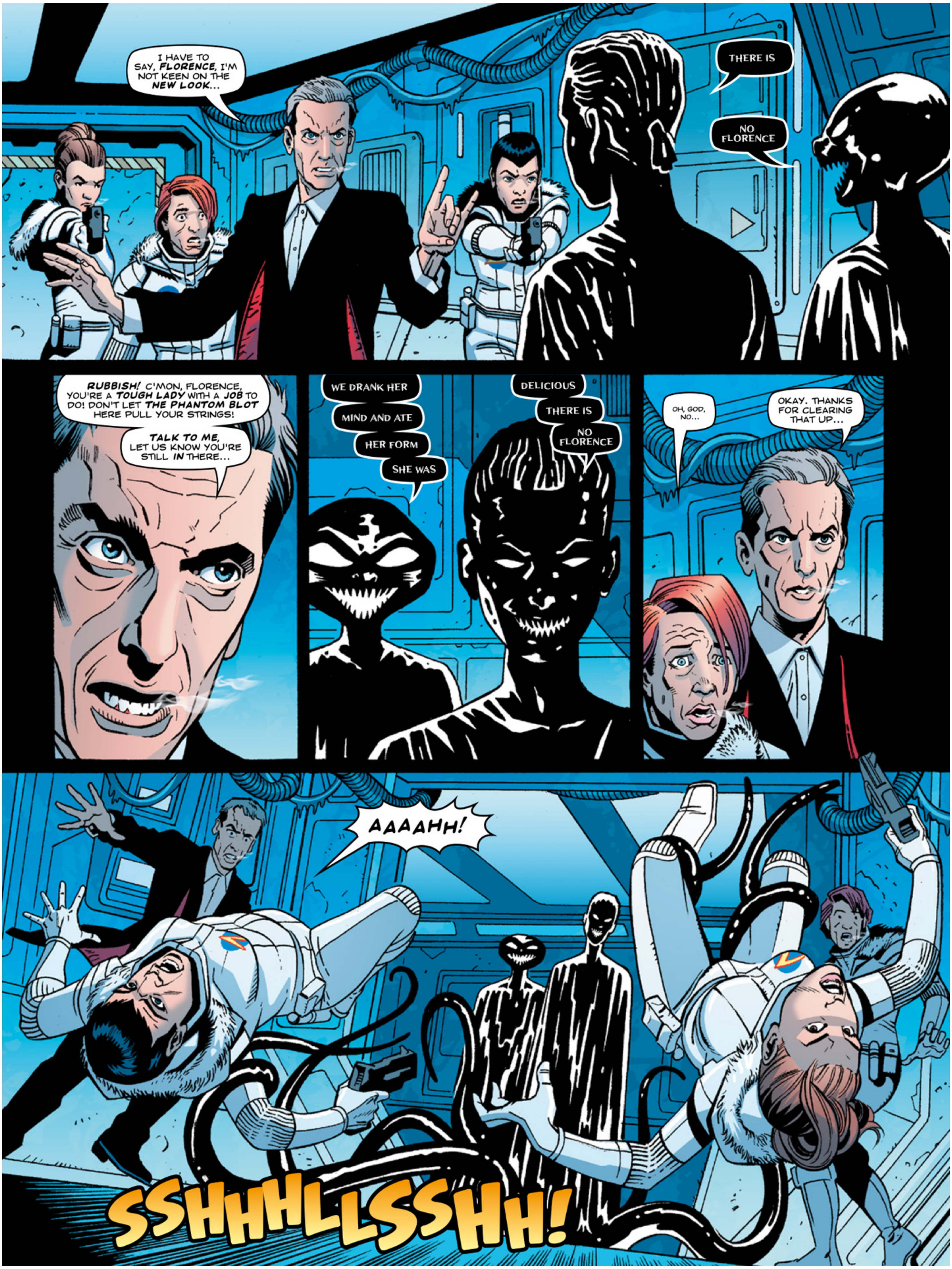
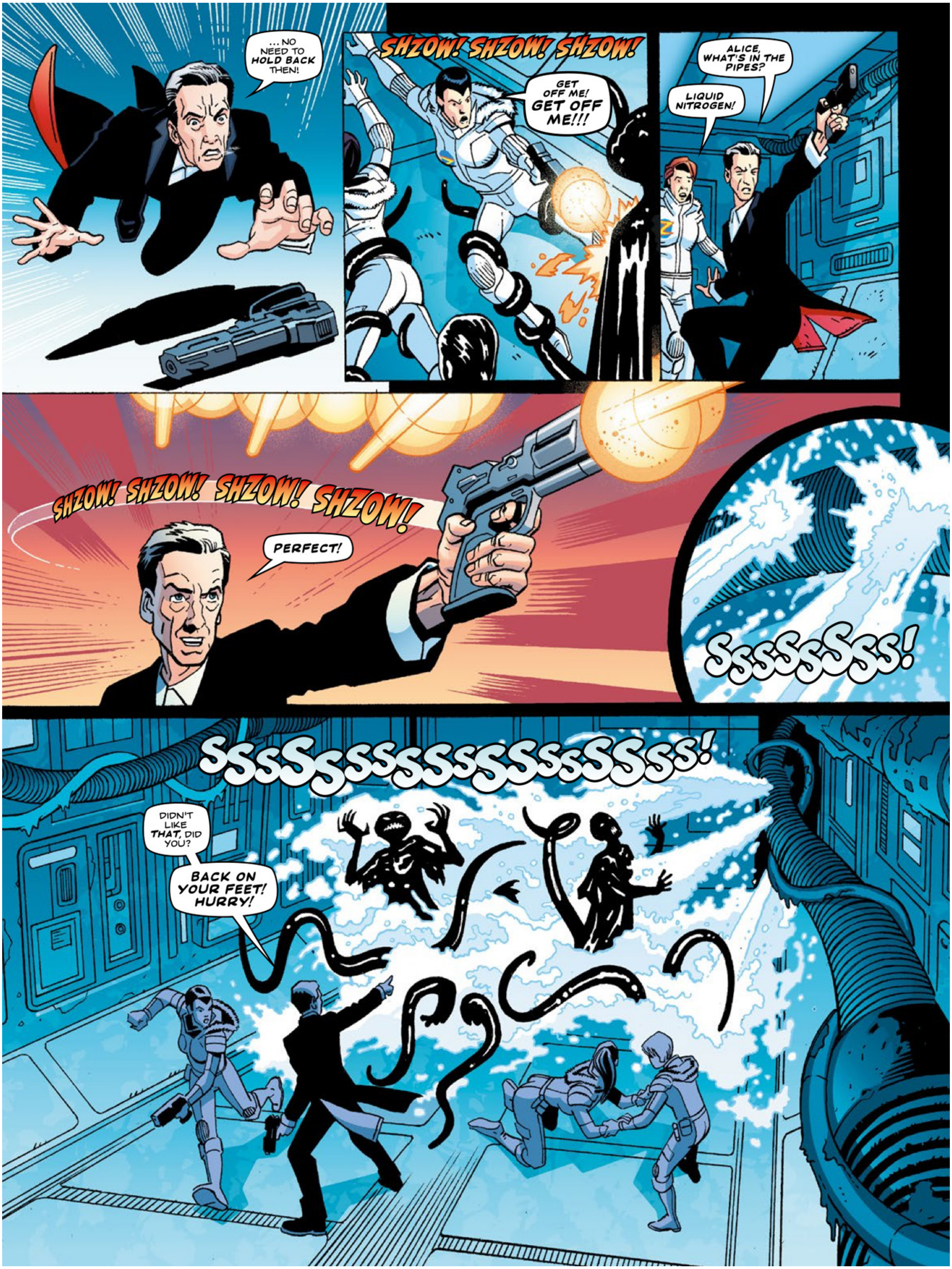
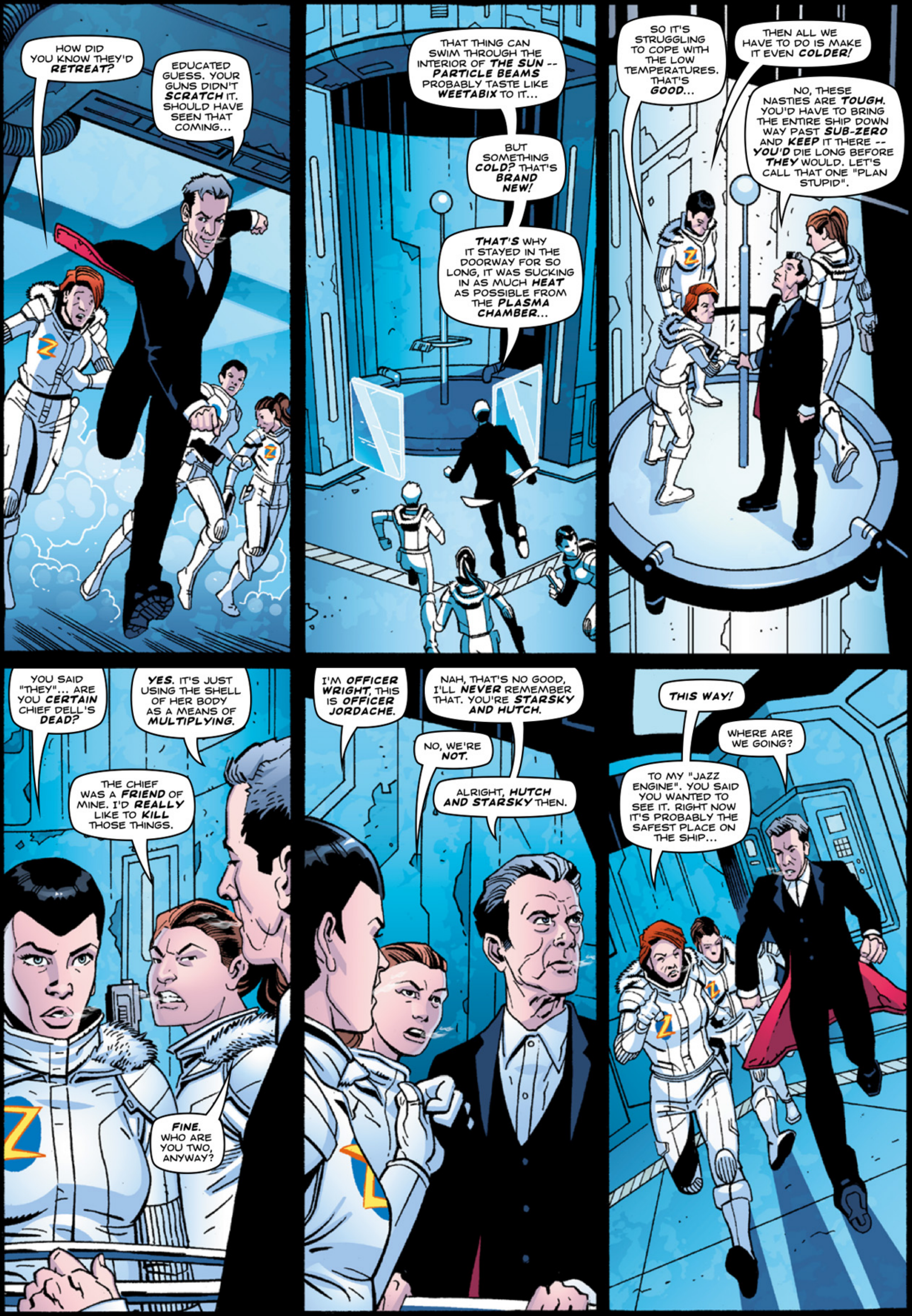
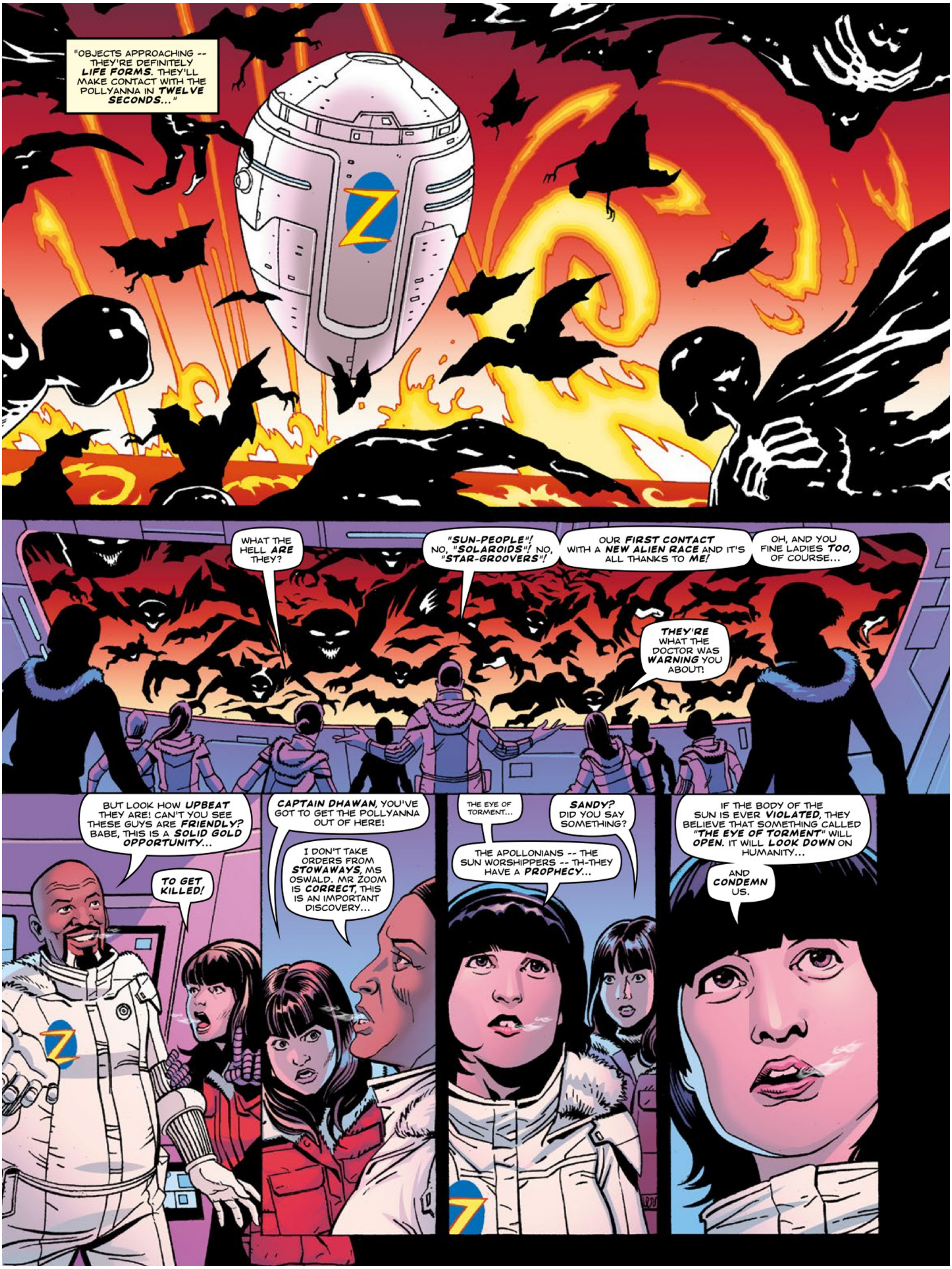
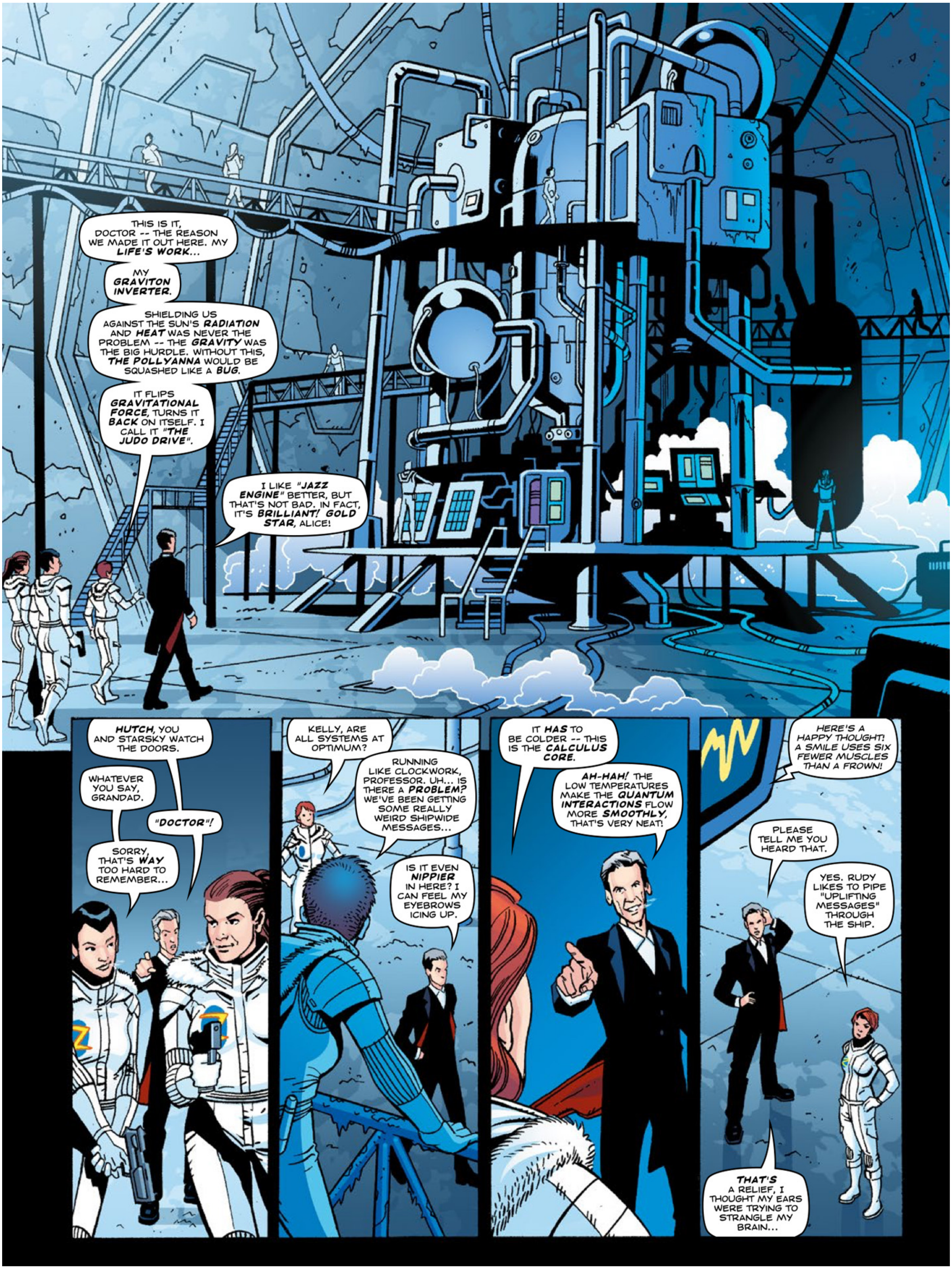
Inks: DAVID A ROACH · Colour: JAMES OFFREDI · Lettering: ROGER LANGRIDGE
Editors: TOM SPILSBURY & PETER WARE

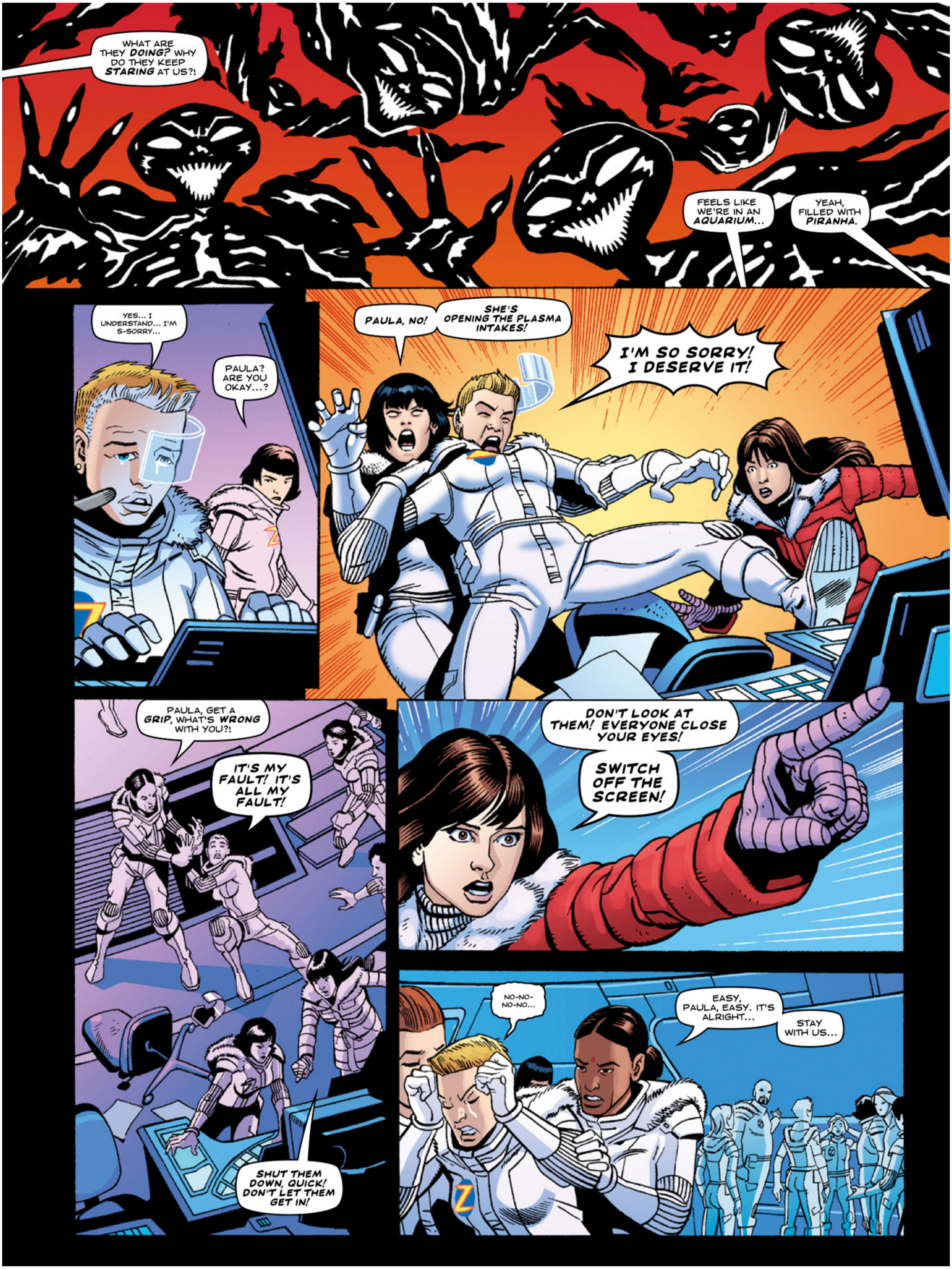

I HAVE TO SAY, **FLORENCE**, I'M NOT KEEN ON THE **NEW LOOK**...
THERE IS
NO FLORENCE
RUBBISH! C'MON, FLORENCE, YOU'RE A **TOUGH LADY** WITH A **JOB** TO DO! DON'T LET **THE PHANTOM BLOT** HERE PULL YOUR STRINGS!
TALK TO ME, LET US KNOW YOU'RE STILL **IN** THERE...
WE DRANK HER
MIND AND ATE
HER FORM
SHE WAS
DELICIOUS
THERE IS
NO FLORENCE
OH, GOD, NO...
OKAY. THANKS FOR CLEARING THAT UP...
AAAAHH!
SSHHHLLSSHH!

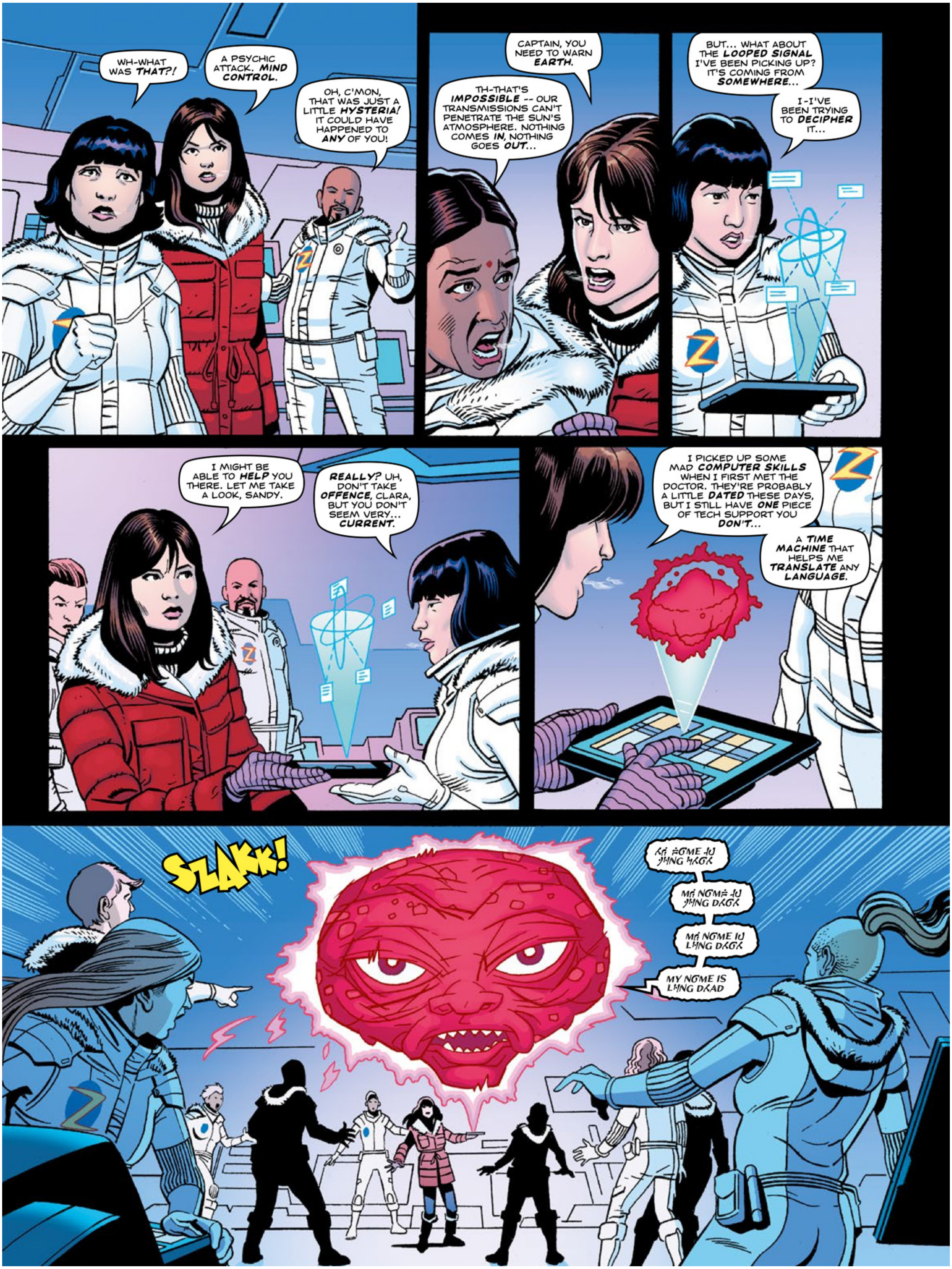

... NO NEED TO HOLD BACK THEN!
SHZOW! SHZOW! SHZOW!
GET OFF ME! GET OFF ME!!!
ALICE, WHAT'S IN THE PIPES?
LIQUID NITROGEN!
SHZOW! SHZOW! SHZOW! SHZOW!
PERFECT!
SsSsSss!
SSsSsSSsSSSsSSss!
DIDN'T LIKE THAT, DID YOU?
BACK ON YOUR FEET! HURRY!

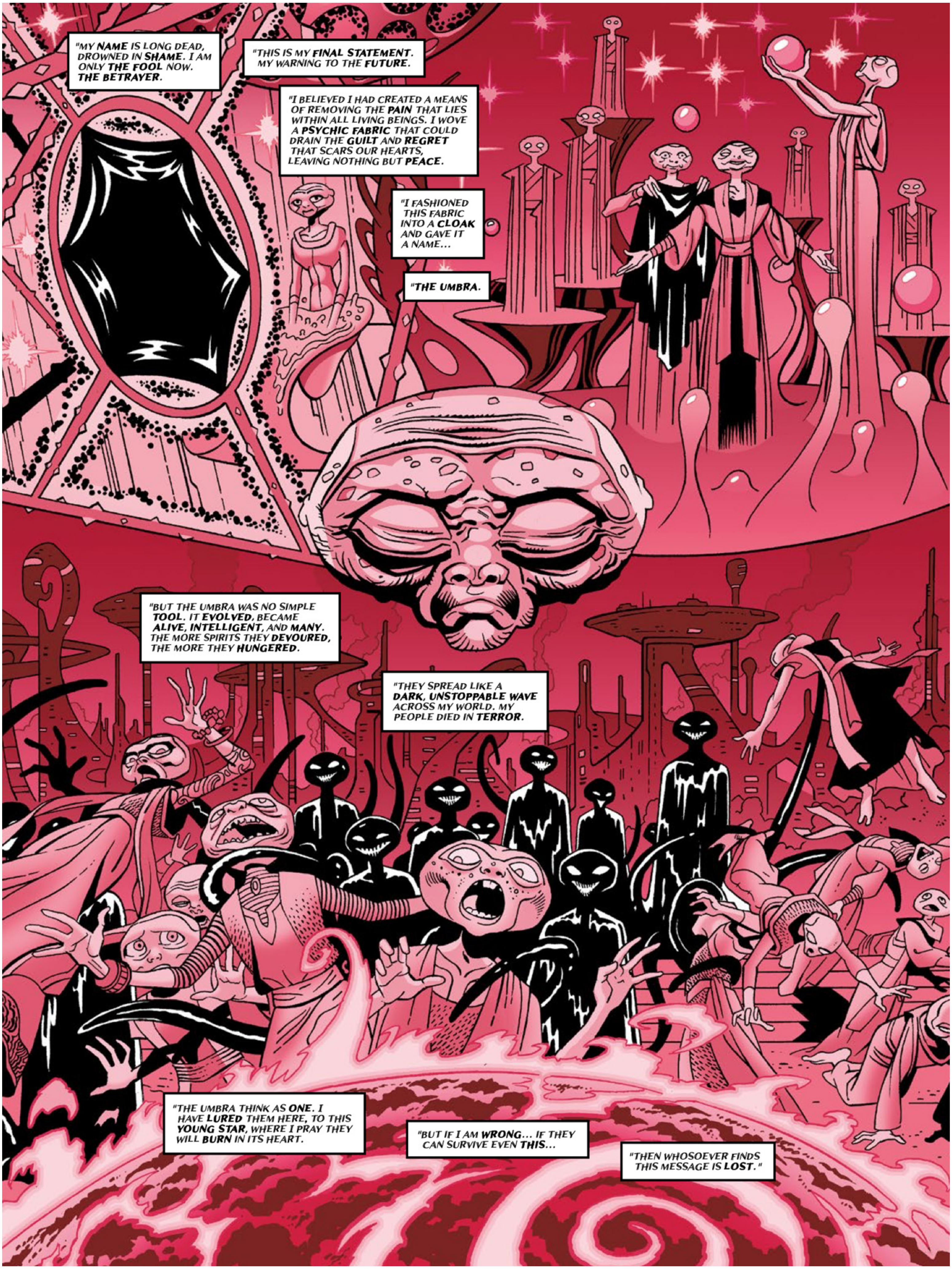

HOW DID YOU KNOW THEY'D *RETREAT?*
EDUCATED GUESS. YOUR GUNS DIDN'T *SCRATCH* IT. SHOULD HAVE SEEN THAT COMING...
THAT THING CAN SWIM THROUGH THE INTERIOR OF *THE SUN* -- *PARTICLE BEAMS* PROBABLY TASTE LIKE *WEETABIX* TO IT...
BUT SOMETHING *COLD?* THAT'S *BRAND NEW!*
THAT'S WHY IT STAYED IN THE DOORWAY FOR SO LONG, IT WAS SUCKING IN AS MUCH *HEAT* AS POSSIBLE FROM THE *PLASMA CHAMBER*...
SO IT'S STRUGGLING TO COPE WITH THE LOW TEMPERATURES. THAT'S *GOOD*...
THEN ALL WE HAVE TO DO IS MAKE IT EVEN *COLDER!*
NO, THESE NASTIES ARE *TOUGH*. YOU'D HAVE TO BRING THE ENTIRE SHIP DOWN WAY PAST *SUB-ZERO* AND *KEEP* IT THERE -- *YOU'D* DIE LONG BEFORE *THEY* WOULD. LET'S CALL THAT ONE "PLAN STUPID".
YOU SAID "THEY"... ARE YOU *CERTAIN* CHIEF DELL'S *DEAD?*
YES. IT'S JUST USING THE SHELL OF HER BODY AS A MEANS OF *MULTIPLYING*.
THE CHIEF WAS A *FRIEND* OF MINE. I'D *REALLY* LIKE TO *KILL* THOSE THINGS.
FINE. WHO ARE YOU TWO, ANYWAY?
I'M *OFFICER WRIGHT*, THIS IS *OFFICER JORDACHE*.
NAH, THAT'S NO GOOD, I'LL *NEVER* REMEMBER THAT. YOU'RE *STARSKY AND HUTCH*.
NO, WE'RE *NOT*.
ALRIGHT, *HUTCH AND STARSKY* THEN.
THIS WAY!
WHERE ARE WE GOING?
TO MY "JAZZ ENGINE". YOU SAID YOU WANTED TO SEE IT. RIGHT NOW IT'S PROBABLY THE SAFEST PLACE ON THE SHIP...

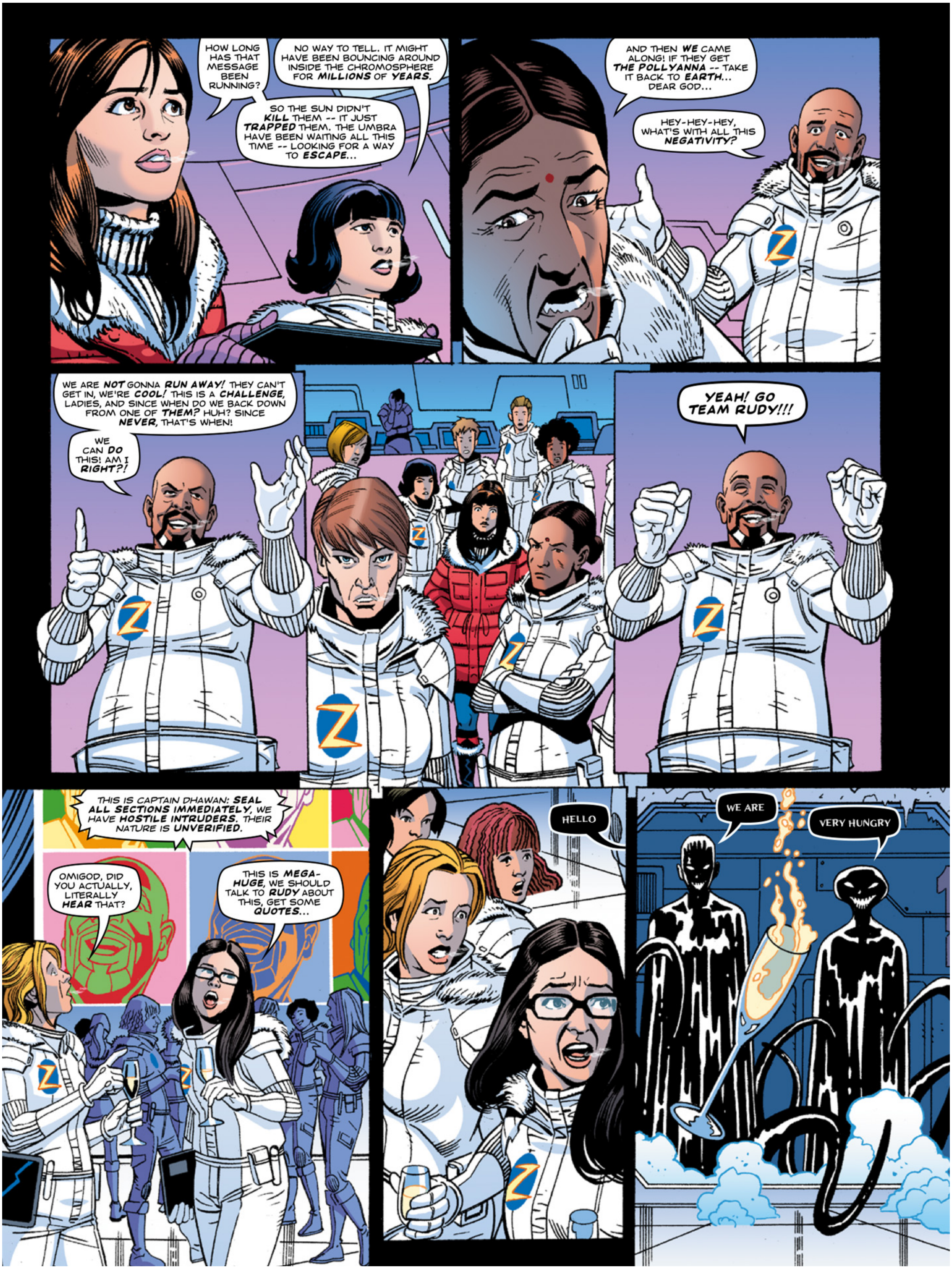

"OBJECTS APPROACHING -- THEY'RE DEFINITELY **LIFE FORMS.** THEY'LL MAKE CONTACT WITH THE POLLYANNA IN **TWELVE SECONDS...**"
WHAT THE HELL **ARE** THEY?
"SUN-PEOPLE"! NO, **"SOLAROIDS"!** NO, **"STAR-GROOVERS"!**
OUR **FIRST CONTACT** WITH A **NEW ALIEN RACE** AND IT'S ALL THANKS TO **ME!**
OH, AND YOU FINE LADIES **TOO,** OF COURSE...
THEY'RE WHAT THE DOCTOR WAS **WARNING** YOU ABOUT!
BUT LOOK HOW **UPBEAT** THEY ARE! CAN'T YOU SEE THESE GUYS ARE **FRIENDLY?** BABE, THIS IS A **SOLID GOLD OPPORTUNITY...**
TO GET KILLED!
CAPTAIN DHAWAN, YOU'VE GOT TO GET THE POLLYANNA OUT OF HERE!
I DON'T TAKE ORDERS FROM **STOWAWAYS,** MS OSWALD. MR ZOOM IS **CORRECT,** THIS IS AN IMPORTANT DISCOVERY...
THE EYE OF TORMENT...
SANDY? DID YOU SAY SOMETHING?
THE APOLLONIANS -- THE SUN WORSHIPPERS -- TH-THEY HAVE A **PROPHECY...**
IF THE BODY OF THE SUN IS EVER **VIOLATED,** THEY BELIEVE THAT SOMETHING CALLED **"THE EYE OF TORMENT"** WILL **OPEN.** IT WILL **LOOK DOWN** ON HUMANITY...
AND **CONDEMN** US.

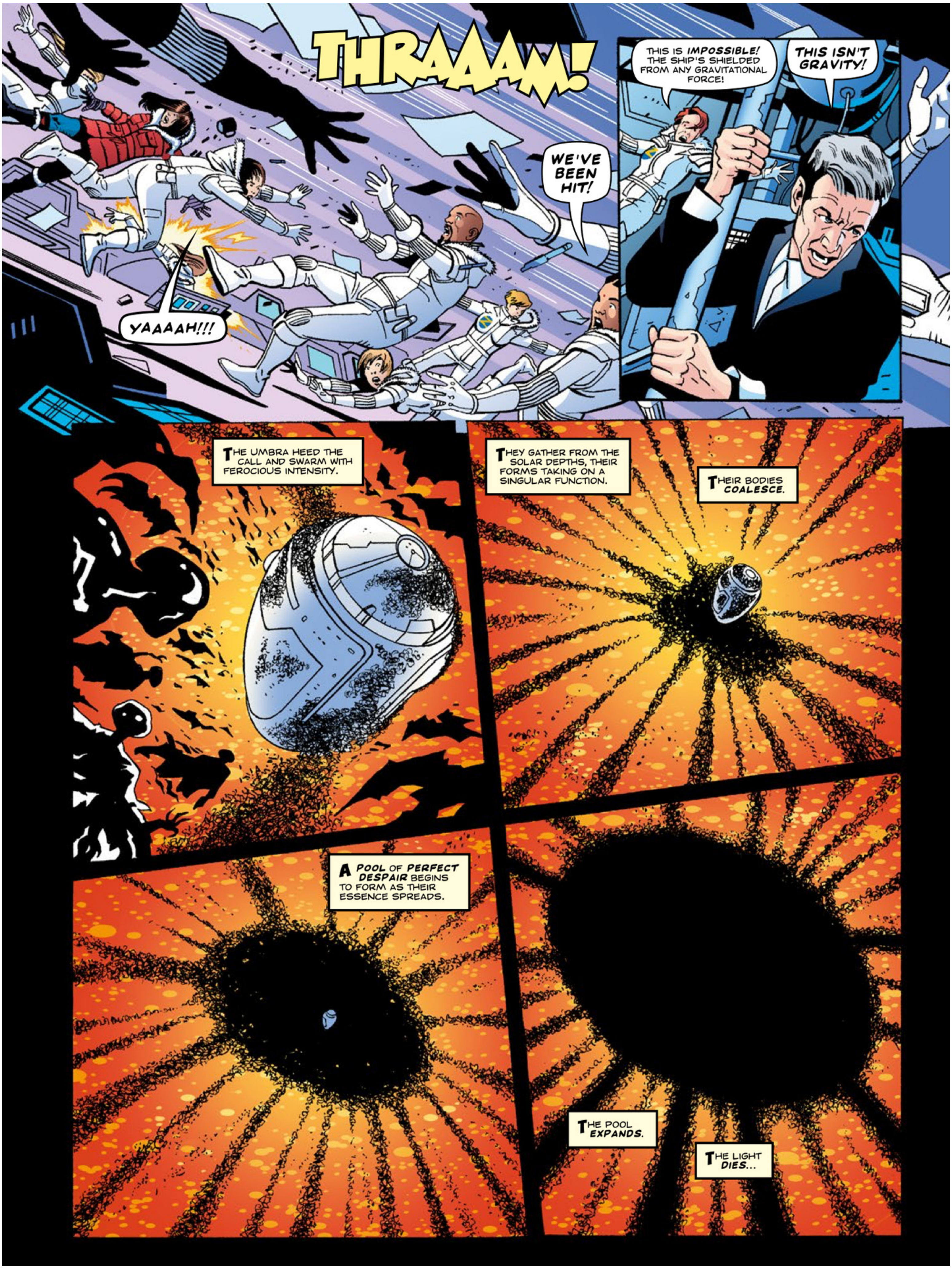

THIS IS IT, DOCTOR -- THE REASON WE MADE IT OUT HERE. MY **LIFE'S WORK**...
MY **GRAVITON INVERTER.**
SHIELDING US AGAINST THE SUN'S **RADIATION** AND **HEAT** WAS NEVER THE PROBLEM -- THE **GRAVITY** WAS THE BIG HURDLE. WITHOUT THIS, **THE POLLYANNA** WOULD BE SQUASHED LIKE A **BUG**.
IT FLIPS **GRAVITATIONAL FORCE**, TURNS IT **BACK** ON ITSELF. I CALL IT **"THE JUDO DRIVE"**.
I LIKE **"JAZZ ENGINE"** BETTER, BUT THAT'S NOT BAD. IN FACT, IT'S **BRILLIANT! GOLD STAR**, ALICE!
HUTCH, YOU AND STARSKY WATCH THE DOORS.
WHATEVER YOU SAY, GRANDAD.
"**DOCTOR**"!
SORRY, THAT'S **WAY** TOO HARD TO REMEMBER...
KELLY, ARE ALL SYSTEMS AT OPTIMUM?
RUNNING LIKE CLOCKWORK, PROFESSOR. UH... IS THERE A **PROBLEM?** WE'VE BEEN GETTING SOME REALLY WEIRD SHIPWIDE MESSAGES...
IS IT EVEN **NIPPIER** IN HERE? I CAN FEEL MY EYEBROWS ICING UP.
IT **HAS** TO BE COLDER -- THIS IS THE **CALCULUS CORE**.
AH-HAH! THE LOW TEMPERATURES MAKE THE **QUANTUM INTERACTIONS** FLOW MORE **SMOOTHLY**, THAT'S VERY NEAT!
HERE'S A HAPPY THOUGHT! A SMILE USES SIX FEWER MUSCLES THAN A FROWN!
PLEASE TELL ME YOU HEARD THAT.
YES. RUDY LIKES TO PIPE "UPLIFTING MESSAGES" THROUGH THE SHIP.
THAT'S A RELIEF, I THOUGHT MY EARS WERE TRYING TO STRANGLE MY BRAIN...

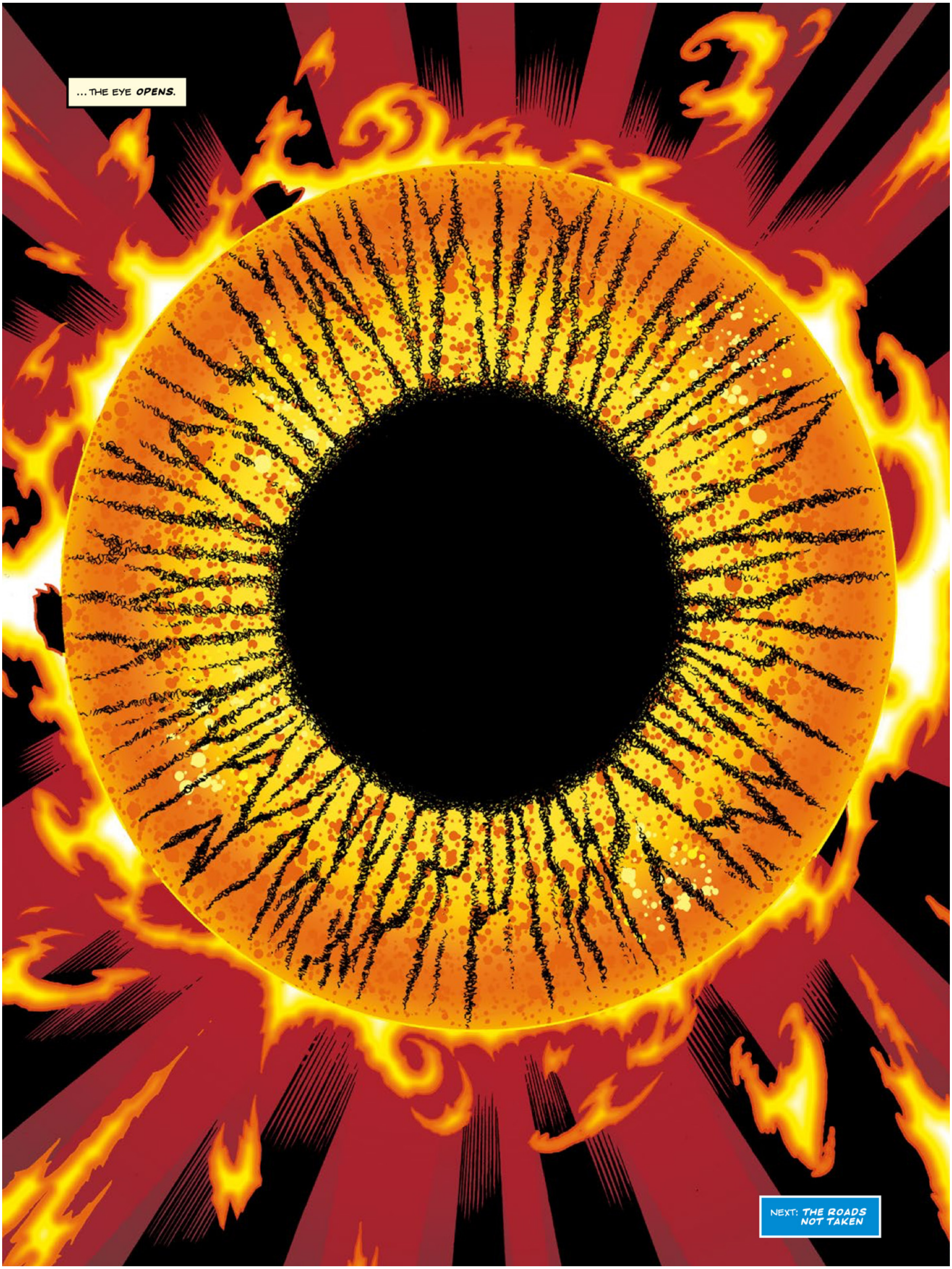

WHAT ARE THEY DOING? WHY DO THEY KEEP STARING AT US?!
FEELS LIKE WE'RE IN AN AQUARIUM...
YEAH, FILLED WITH PIRANHA.
YES... I UNDERSTAND... I'M S-SORRY...
PAULA? ARE YOU OKAY...?
PAULA, NO!
SHE'S OPENING THE PLASMA INTAKES!
I'M SO SORRY! I DESERVE IT!
PAULA, GET A GRIP, WHAT'S WRONG WITH YOU?!
IT'S MY FAULT! IT'S ALL MY FAULT!
SHUT THEM DOWN, QUICK! DON'T LET THEM GET IN!
DON'T LOOK AT THEM! EVERYONE CLOSE YOUR EYES!
SWITCH OFF THE SCREEN!
NO-NO-NO-NO...
EASY, PAULA, EASY. IT'S ALRIGHT...
STAY WITH US...


WH-WHAT WAS **THAT?!**
A PSYCHIC ATTACK. **MIND CONTROL.**
OH, C'MON, THAT WAS JUST A LITTLE **HYSTERIA!** IT COULD HAVE HAPPENED TO **ANY** OF YOU!
CAPTAIN, YOU NEED TO WARN **EARTH.**
TH-THAT'S **IMPOSSIBLE** -- OUR TRANSMISSIONS CAN'T PENETRATE THE SUN'S ATMOSPHERE. NOTHING COMES **IN**, NOTHING GOES **OUT**...
BUT... WHAT ABOUT THE **LOOPED SIGNAL** I'VE BEEN PICKING UP? IT'S COMING FROM **SOMEWHERE**...
I-I'VE BEEN TRYING TO **DECIPHER** IT...
I MIGHT BE ABLE TO **HELP** YOU THERE. LET ME TAKE A LOOK, SANDY.
REALLY? UH, DON'T TAKE **OFFENCE**, CLARA, BUT YOU DON'T SEEM VERY... **CURRENT.**
I PICKED UP SOME MAD **COMPUTER SKILLS** WHEN I FIRST MET THE DOCTOR. THEY'RE PROBABLY A LITTLE **DATED** THESE DAYS, BUT I STILL HAVE **ONE** PIECE OF TECH SUPPORT YOU **DON'T**...
A **TIME MACHINE** THAT HELPS ME **TRANSLATE** ANY **LANGUAGE.**
SZAKK!
MY NΟME IS LHNG DΛAD


"MY **NAME** IS LONG DEAD, DROWNED IN **SHAME**. I AM ONLY **THE FOOL** NOW. **THE BETRAYER**.
"THIS IS MY **FINAL STATEMENT**. MY WARNING TO THE **FUTURE**.
"I BELIEVED I HAD CREATED A MEANS OF REMOVING THE **PAIN** THAT LIES WITHIN ALL LIVING BEINGS. I WOVE A **PSYCHIC FABRIC** THAT COULD DRAIN THE **GUILT** AND **REGRET** THAT SCARS OUR HEARTS, LEAVING NOTHING BUT **PEACE**.
"I FASHIONED THIS FABRIC INTO A **CLOAK** AND GAVE IT A NAME...
"**THE UMBRA**.
"BUT THE UMBRA WAS NO SIMPLE **TOOL**. IT **EVOLVED**, BECAME **ALIVE**, **INTELLIGENT**, AND **MANY**. THE MORE SPIRITS THEY **DEVOURED**, THE MORE THEY **HUNGERED**.
"THEY SPREAD LIKE A **DARK, UNSTOPPABLE WAVE** ACROSS MY WORLD. MY PEOPLE DIED IN **TERROR**.
"THE UMBRA THINK AS **ONE**. I HAVE **LURED** THEM HERE, TO THIS **YOUNG STAR**, WHERE I PRAY THEY WILL **BURN** IN ITS HEART.
"BUT IF I AM **WRONG**... IF THEY CAN SURVIVE EVEN **THIS**...
"THEN WHOSOEVER FINDS THIS MESSAGE IS **LOST**."


HOW LONG HAS THAT MESSAGE BEEN RUNNING?
NO WAY TO TELL. IT MIGHT HAVE BEEN BOUNCING AROUND INSIDE THE CHROMOSPHERE FOR **MILLIONS** OF **YEARS**.
SO THE SUN DIDN'T **KILL** THEM -- IT JUST **TRAPPED** THEM. THE UMBRA HAVE BEEN WAITING ALL THIS TIME -- LOOKING FOR A WAY TO **ESCAPE**...
AND THEN **WE** CAME ALONG! IF THEY GET **THE POLLYANNA** -- TAKE IT BACK TO **EARTH**... DEAR GOD...
HEY-HEY-HEY, WHAT'S WITH ALL THIS **NEGATIVITY?**
WE ARE **NOT** GONNA **RUN AWAY!** THEY CAN'T GET IN, WE'RE **COOL!** THIS IS A **CHALLENGE**, LADIES, AND SINCE WHEN DO WE BACK DOWN FROM ONE OF **THEM?** HUH? SINCE **NEVER**, THAT'S WHEN!
WE CAN **DO** THIS! AM I **RIGHT?!**
YEAH! GO TEAM RUDY!!!
THIS IS CAPTAIN DHAWAN: ***SEAL ALL SECTIONS IMMEDIATELY,*** *WE HAVE* ***HOSTILE INTRUDERS.*** *THEIR NATURE IS* ***UNVERIFIED.***
OMIGOD, DID YOU ACTUALLY, LITERALLY **HEAR** THAT?
THIS IS **MEGA-HUGE**, WE SHOULD TALK TO **RUDY** ABOUT THIS, GET SOME **QUOTES**...
HELLO
WE ARE
VERY HUNGRY


THRAAAM!
WE'VE BEEN HIT!
YAAAAH!!!
THIS IS IMPOSSIBLE! THE SHIP'S SHIELDED FROM ANY GRAVITATIONAL FORCE!
THIS ISN'T GRAVITY!
THE UMBRA HEED THE CALL AND SWARM WITH FEROCIOUS INTENSITY.
THEY GATHER FROM THE SOLAR DEPTHS, THEIR FORMS TAKING ON A SINGULAR FUNCTION.
THEIR BODIES COALESCE.
A POOL OF PERFECT DESPAIR BEGINS TO FORM AS THEIR ESSENCE SPREADS.
THE POOL EXPANDS.
THE LIGHT DIES...


...THE EYE *OPENS.*
NEXT: *THE ROADS NOT TAKEN*

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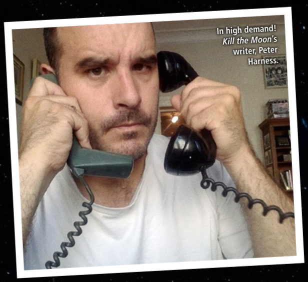


In high demand! *Kill the Moon*'s writer, Peter Harness.

MAN ON THE MOON

Peter Harness, writer of this year's *Kill the Moon*, lives in Sweden and spends most of his time writing about detectives. **DWM** caught up with him and asked what came first: the Chicken or the Moon?

INTERVIEW BY **DAVID BRYHER**

This latest series of *Doctor Who* has been one hell of a ride so far, especially for the usually unflappable Clara Oswald. She's been through it all – Danny, Daleks and, of course, a brand-new Doctor... But just as she seemed to be getting used to the new status quo, along comes the final scene of *Kill the Moon* and everything gets turned on its head, as Clara tells the Doctor precisely where he could stick his respect for her.

As **DWM** fires up Skype and gets ready to radio Sweden to speak to Peter Harness, the writer of that episode, we're keen to find out just what it was like to write such a pivotal scene. To be honest, we're also ready to give him a piece of our mind. How dare he end an episode like that and leave us all dangling so horribly! Clara's cold, tense telling-off of the Doctor in *Kill the Moon* left us all shaken to the core.

"I can't remember how we came up with the Clara part of the story," he explains when I ask him how things went so badly wrong between the Doctor and his companion, "but I thought, well, the only way that I can really end this between her and the Doctor is badly..."

The Doctor abandoning Clara, leaving her to make a decision which would decide humankind's future, made for pretty brutal viewing. Should she let the egg hatch and run the risk that the enormous creature inside would devour the Earth? Or should she go through with Lundvik's plan – and kill the Moon? When Peter was first planning the story, though, his original intent was that the Doctor's disappearing act would give him the opportunity to tinker with things behind the scenes and fix the problem himself...

"I always planned for the Doctor to go away and do something clever," he explains. "He would just bugger off in the TARDIS and do something crazy and creative and interesting to save the day – but I just could never come up with an adequate thing for him to do. And so it became what it became, and Steven [Moffat, executive producer] basically encouraged that and said, 'You know, don't worry about how it ends – we can leave it there and we can pick it up later in the series, or Jamie [Mathieson, writer of the following episode, *Mummy on the Orient Express*] can tidy it up in the next episode.' So I suppose those scenes evolved alongside where the whole series had been evolving towards, too.

"But when you look at what William Hartnell might have done," Peter says, recalling the mercurial First Doctor, "he would very well have done that, I think. He may have done that within the first few stories – and you could also, at a pinch, see the Fourth Doctor doing it. It's not *not* a part of the Doctor, but it's at the far edge of the Doctor – and it's not something we've seen for a long time, if ever. I hope people don't think I've played fast and loose with him. At the end of the day, you can never second-guess the Doctor. I think it's quite a shocking moment – and it still shocks me a little bit that he doesn't get away with it. I mean, Christ, Clara gives him a bashing about it!"

But wasn't she right to do so?

"Yes, of course," Peter says. "But I do also see his point of view because, in a way, it isn't his choice to make. It's not always his choice. He doesn't always have to come in and make up people's minds for them. I think this is the kind of thing he's done before – but not in such a stark way. He's allowed people to make their own decisions and stepped aside and said, 'This is your choice' – but he's done that without actively removing himself from the situation and not letting them know if he's going to come back. So I think, yeah, he does it for all the right reasons, but I also think Clara's right to be angry with him. He scared her, and she was very close to getting it wrong – which I don't think he knew."

Courtney and Lundvik battle it out to be the first woman on the Moon.

Peter's TV writing career has been built on a number of highly regarded gigs. In recent years, he's written the whole of the third series of *Wallander*, the BBC One crime series starring Kenneth Branagh as a tortured Swedish police inspector, and episodes of *Case Histories*, a BBC One series based on Kate Atkinson's Jackson Brodie detective novels. Prior to these, he also wrote two episodes of a historical drama for Channel 4, *City of Vice*, which dramatised the eighteenth-century genesis of Britain's first police force, the Bow Street Runners. But, despite how it seems, Peter definitely didn't set out on a life of crime...

"It's a bit of a surprise to me that I've done so much crime drama," he says. "I'm not a huge fan of detective shows but the ones that I have done, I've really wanted to do. I really wanted to do *Wallander* – not only for the reason that it's filmed in my back yard, but I love the books that it's based on. And it's quite an unusual detective series, I suppose – it's more about him than it is about the crimes.

"All those series are a bit left-field," he points out. "If I've done detective things, I've written them for reasons which are not to do with them *being* detective things – because I'm more interested in the world or the characters. I don't know if I'll ever do any more, and it's not been intentional that I've done so many. I really wouldn't mind if I never did another detective show – aside from another series of *Wallander*."

A fourth series of *Wallander* is indeed on the cards, and it's due to start filming in Peter's "back yard" soon. Peter lives in the Swedish city of Malmö – about an hour's drive from Ystad, where *Wallander* is set and filmed.

"My wife is Swedish," he says. "We came over because she had a few months' work here and we were going to move anyway – so we came over here for a few months, which just kind of continued indefinitely. After a few years, it became apparent that we were sticking around."

He describes Sweden as "a very interesting society to write about", and he explains that he was very keen to work on *Wallander*. "I remember when they first started making the TV series, I asked about writing for it, but they'd already got a writer," he says. "But when he left, ►

> **"I do see the Doctor's point of view, but Clara's right to be angry with him!"**

Peter Harness

The Doctor prepares to do a runner.

◄ they asked me to take over – and I was very glad to do that."

As part of writing *Wallander*, Peter has had to work closely with Henning Mankell, the author of the books upon which the series is based. "But I haven't met him that many times," he admits. "He's not all over it. He likes the series very much and – well, I'm speaking for him, but I think he's happy to be surprised by what we're doing. I've loved meeting him, I've loved working with him, and living in his twisted and dark fairy tale of Scandinavian life."

At first glance, one of Peter's earliest scripts for TV – the 2005 adaptation of the MR James story *A View from a Hill*, part of BBC Four's revival of the series *A Ghost Story for Christmas* – has more in common with *Doctor Who* than anything else he's written since. Featuring a pair of binoculars that can see back in time and a murderous spirit lurking in the shadows, its events are certainly more other-worldly than anything either Wallander or Brodie have had to face. And his next job – the TV adaptation of Susanna Clarke's novel of nineteenth-century magic and manners, *Jonathan Strange & Mr Norrell* – is yet another step into the fantastical.

"I think that's basically what I write," he says. "Maybe it's not deducible from the stuff I *have* written, but if I was left to my own devices, that's the kind of stuff I would write: ghost stories and things with magical elements in them, touches of fantasy. I've loved doing everything else that I've done, but I think the slightly more fantastical, weird aspect is where my brain is. I started out on the right foot, then I weaved around a bit, and now I think I'm back doing what I'm supposed to be doing."

Jonathan Strange & Mr Norrell is currently in post-production, so its journey to our TV screens is nearly complete – and Peter can't wait for it to arrive. "I loved writing the script," he says. "In fact, I was *desperate* to write the script – it's really my favourite book.

"It was optioned as a film about 10 years ago by New Line Cinema," he explains, "and they went through various struggles to try to get it made – but I'm very glad that they didn't. Then the rights reverted to TV and it's been in development for quite a long time. But I mean, the book's a thousand pages long and it's an extremely complicated story – and the script is seven hours long, and I've written all seven hours, and Toby Haynes [director of *Doctor Who* stories including *A Christmas Carol* and *The Impossible Astronaut/Day of the Moon*] has directed all seven hours and had a big role in its development. We've collaborated very closely, and we've been extremely keen to get it right.

> **"Peter is so very engaging and charming. You totally believe that he's decent and moral."**

Kenneth Branagh – the star of one of Peter's other hit shows: *Wallander*.

"It doesn't feel like it's been a long time," he continues, "but I suppose I must have been working on the series now for two and a half years, coming up to three years. For the first 18 months, I was working very hard on it – and then it was filming for God knows how long. Three or four months of prep and then six, seven, eight months of filming, and then editing and special effects. We haven't been sitting around, it's just taken a bloody long time because it's such a huge project!"

The book evokes the atmosphere of great novels by Jane Austen and Elizabeth Gaskell – the kind of books that are regularly turned into big-budget period dramas on BBC One. The television adaptation of *Jonathan Strange & Mr Norrell* is following closely in these footsteps.

"It's certainly got the production values and the attention to detail of one of those big period dramas," Peter says, "but it's also got magic and special effects in it. We're still in the middle of getting it ready but, to me, it looks like a very lavish period drama, with wonderful effects sequences.

"It's just been an incredible thing to do," he adds. "And even though it's been very tough, I've really loved doing it."

Peter makes it sound like the toughest writing gig he's ever had...

Spiders. With weight issues.

Flight of the Moon...

"I suppose so," he replies. "It's the most challenging, and it's the biggest amount of work I've done on anything – but I've enjoyed it. Even when it's been very hard, it's been a very happy experience. I've forgiven it everything because I love it so much."

More than *Doctor Who*?

"It's different," he laughs. "*Doctor Who* is like my mother, and *Jonathan Strange & Mr Norrell* is like my wife. It's a different kind of love, but it's enduring and consuming."

Peter makes no secret of his love for *Doctor Who*, nor – as he explained in last issue's preview of *Kill the Moon* – does he deny that he has been eager to work on the series for some time.

"I am a fan of *Doctor Who*, yes," Peter says, without a second's hesitation. "I've been a fan for as long as I can recall, really. I can remember everything in Season 17 – [1979's] *Destiny of the Daleks* is the first one I can remember, and I can remember it all from then. I would have been three when that was on.

"I don't know whether I'd seen it before or I'd heard about it or I'd been given some *Doctor Who* books or something like that because, looking back, I must have been pretty committed to it from Episode One of *Destiny of the Daleks*. I've loved it ever since, and it's been as much a part of my life as anything else, really.

"Like a lot of writers nowadays," he continues, "and a lot of the people who've ended up working on *Doctor Who*, it was, I think, what probably made me become a writer in the first place. It's made a lot of people do a lot of creative things.

"I was talking to Steven the other night about this, about how it seems to engender some creativity in its audience. It brings something out of the people who watch it. I think a lot of us could look back and say, *that's* when I decided that I wanted to do this. It makes you want to write a story. It has that wonderful liberating, broadening, inspiring effect on the audience, on kids, and I think that's what makes it so tremendous."

As *Kill the Moon* has proven once again, although *Doctor Who* remains ostensibly a children's programme, it's unafraid to tackle some pretty grown-up drama.

"I think it's important for children's and young people's fiction not to deal with things in a silly, surface way," Peter says. "Children are full of enormous questions about the nature of the universe and things that they can half-understand and half-appreciate – they want to know the answers to those kind of questions. It's only recently, only in the past 10 or 20 years, that people have started to think that there are certain things you shouldn't present in children's literature. It's a cliché to say it, but all fairy tales – and lots of writing for children – are filled with death and darkness and misery, and they are full of miserable kids.

"*Harry Potter* is about an orphan," he points out, "a miserable child who has to go through a lot of darkness – and children respond to those kind of things in an imaginative context, because it's a way for them to safely process those thoughts and begin to understand that not everything in the world has to be nice. And they can do that with things like *Doctor Who*, or bedtime stories, where they can do it in a secure environment which has got a parent there or closing credits or bedtime at the end of it.

"I think it's very important to discuss things in a way that gives children other options – particularly that it's okay to be different, or that it's okay to be who you are. That's one of the great things about the Doctor, that he's totally non conformist and he's really a huge individual. He's unlike other people. *Everybody's* unlike everybody else, and if everyone was comfortable with that, we'd probably all be a bit happier."

The Doctor is, most certainly, unlike other people – and after his latest regeneration, this may be more true than ever. The behaviour of this prickly new Doctor has certainly raised a few eyebrows (attack and otherwise) since his début. As we speak to Peter, the broadcast of *Deep Breath* is still a couple of weeks away, and we wonder if he thinks the public is ready for this new take on the Time Lord.

"Looking at Peter and the way that he plays it," he says, "he's so very engaging and so very charming. He may be shorter and less cuddly, but he's not petulant or bad-tempered. You totally believe that he's decent and moral.

"And it's not as though the Doctor and Clara are bickering with each other like the Fifth Doctor and Tegan, Adric and Nyssa did," he points out, "or the Sixth Doctor and Peri. I'm going to get in trouble for saying these things, but that seemed like fairly petty grumpiness to me. He and Clara get on with each other; they're not forever sniping at and complaining about each other. The Sixth Doctor and Peri and all of the Fifth Doctor's companions, they were just complaining about him all the time – but the Twelfth Doctor and Clara are not complaining at each other. He's just a bit tougher, a bit more forthright.

"Perhaps he's a bit edgier now," he adds, "but then I think all of the great heroes of popular fiction have an edge to them. Sherlock Holmes definitely does. *House* is extremely popular, and all of those detectives – *Morse*, for example. Every popular TV character you can think of has an edge. We don't embrace cuddly loveliness, we embrace people who have a bit of edge, a bit of character to them."

Peter thinks this truth extends to writing, and that it's more interesting to write for characters that aren't always easy to get along with.

"You shouldn't find any of your characters boring," he says, "and you shouldn't dislike any of your characters. Everyone's got something about them to write about, everyone's got a character, and not everyone is nice and lovely and beautiful all the time. As long as you can find the light and dark, and the humanity and the vulnerability of any character, I love writing any characters.

"Some are funnier to write for," he adds. "Some characters make you laugh and charm you as they go along. The Doctor definitely does that. I love all my characters, really, they're all my babies. That's not a very helpful way to put it – but you've got to like them all."

Describing the Twelfth Doctor and Clara as his "babies", though, is a little inaccurate. After all, the characters were not created by Peter – if they're anyone's babies, they're Steven Moffat's. But then, even Steven can only claim parenthood of the Doctor for as long as he remains at the show's helm. Peter agrees that *Doctor Who* writers can't really afford to feel too possessive of the series' heroes.

"I'm in charge of what they say for one week only," he admits, "and I can't really feel proprietorial about them at all. I'm only borrowing them. They're only on loan to me.

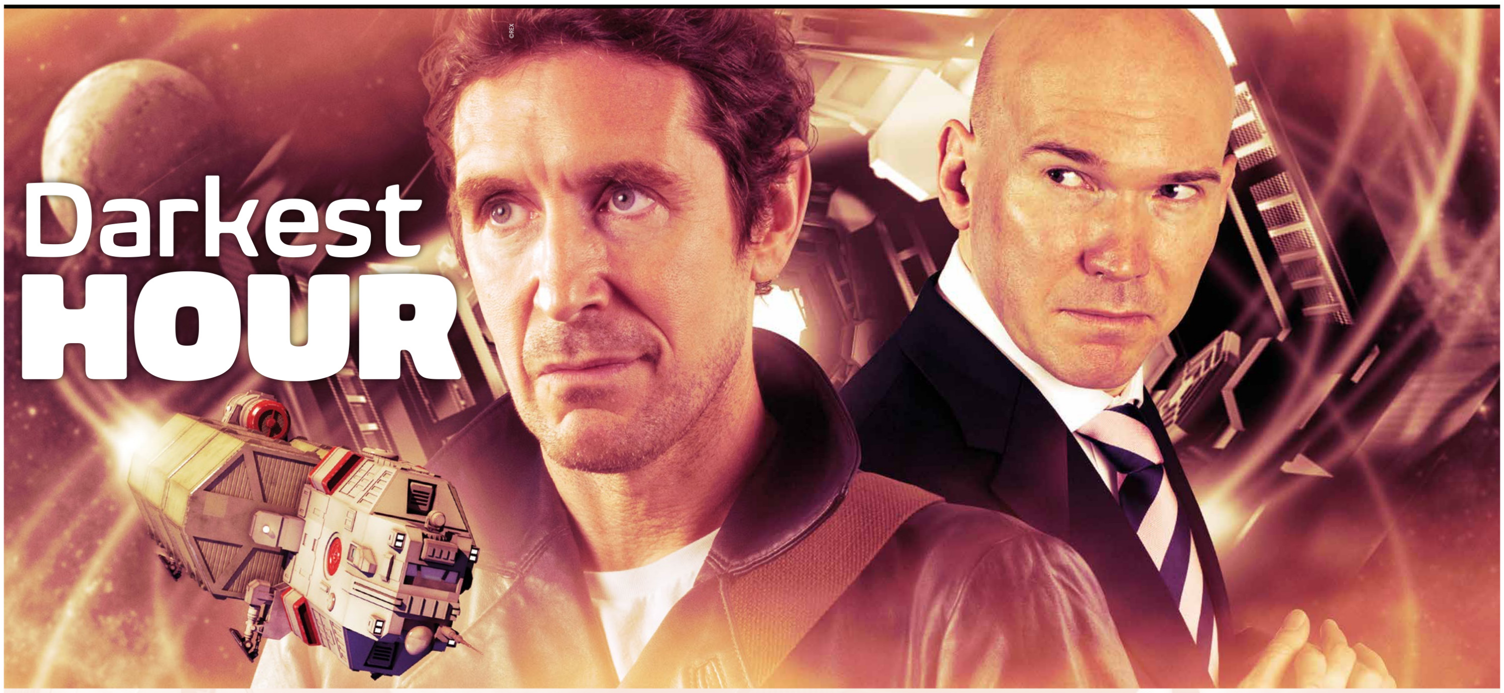
"I've not written for soaps," he continues. "I've not written for any other kind of long-running series – probably because I'd find it hard to fit into. I *would* feel proprietorial about the characters and I would want to have a bigger say in where they were going. But *Doctor Who* is very special, and it's a privilege to be allowed to do it, and so I'm very happy to accept that. I'm just allowed to play in the TARDIS for a few weeks and then get sent on my way.

"But I don't think anyone can be proprietorial about *Doctor Who*," he adds, "because the whole basis of the show is change. It's in the series' DNA. And that applies to the storylines and the characters and everybody behind the scenes.

"It's becoming reasonably clear that the Doctor is going to be an enduring folk hero, like Sherlock Holmes or Robin Hood. He's going to be around in his various forms for a long time. If you get a chance to be involved in it, you're only ever going to be part of the bigger story. You're only ever going to be someone who the Doctor has dropped in on along the way. The Doctor's going to go off and have other companions, and he'll have other writers – and that's the wonder of it, really."

And does Peter think he'll get another chance to ride along with the Doctor in the future?

"I hope so," he says. "I really do hope so. It would be a wonderful thing to come back once a year and write a *Doctor Who* story, forever. That's not something you would get sick of, because you could do anything. It's lovely." **DWM**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Darkest HOUR

Following a triumphant return to TV screens in *The Night of the Doctor,* Paul McGann is back as the Eighth Doctor in Big Finish's audio series, *Dark Eyes 3*. This time he takes on a masterful enemy in a battle across time and space...

FEATURE BY **STEPHEN KELLY**

Long before the great Time War, long before *The Night of the Doctor*, there was *Dark Eyes*: the Big Finish-produced audio series whose third set of stories will not only see the Eighth Doctor fight the Master across time and space, but will build to a threat possibly greater than the Daleks. As the Eighth Doctor, Paul McGann himself, says: "It's getting big. It feels like a huge space western, which is no bad thing at all."

Released in 2012, *Dark Eyes* was an epic new era for the Eighth Doctor on audio: a third serialised narrative in a number of Big Finish's dramas that, a) picked up from his (at that point) only on-screen appearance in the 1996 *Doctor Who* TV Movie, and b) filled the subsequent nine-year vacuum when the show wasn't on air. Chronologically, it continued on from the climax of the second audio saga, which saw three of the Doctor's friends – Tamsin Drew, Alex Campbell and, worst of all, Lucie Miller – die in a battle against the Daleks.

The grief left the Doctor in a dark place. Indeed, at the beginning of *The Great War* – the first of *Dark Eyes*' four hour-long episodes – he tries to take the TARDIS to the end of time in what is, essentially, a suicide attempt. He is given hope, however, in the form of Irish World War I servant-turned-nurse Molly O'Sullivan, whose unusually dark eyes hold the key to a grand plan by the Daleks to wipe the Time Lords from history. Later on, in *Dark Eyes 2*, they play a similar role in a scheme by the Master to take control of audio villains the Eminence: a gaseous psychic force whom, with their ability to turn humans into zombie-like Infinity Warriors, the Time Lords see displacing the Daleks as the universe's least desirable neighbour.

The series has performed extremely well for Big Finish, functioning as a jumping-on point for many new listeners and reviving interest in a Doctor fondly known as both the shortest and longest-serving incarnation of the Time Lord. That latter fact was no doubt aided by last year's 50th anniversary mini-episode *The Night of the Doctor*, which was released three months before *Dark Eyes 2* and featured mentions of the Eighth Doctor's companions from the audio stories; Charlie, C'rizz, Lucie, Tamsin and Molly.

"*The Night of the Doctor* certainly helped," says McGann, smiling at the understatement. "The fans we meet say so. They were so pleased that there was an endorsement from on high of certain aspects and characters, and that they were made 'canon'. I've been aware of the building excitement and the interest, the growing interest in these stories. We've even noticed that in North America there's been a real noticeable spike in the interest for Big Finish things amongst younger people who perhaps never considered buying a CD before, or sticking on a radio play. It's been good, you know?"

Engaged, intelligent and as dashingly suave in person as he is in space, McGann is speaking to **DWM** on the third day of recording *Dark Eyes 3*, where the atmosphere is sombre following the tragic passing of Big Finish's production assistant Paul Spragg the week before. "We're reeling," he says. "Anyone can make ordinary drama, but to make something consistently good takes nerves and dedication. I like to think this week is in Paul's memory, because he definitely had those."

As fitting of those words, spirits are kept high by the work at hand. McGann, especially, slips into the skin of the Doctor with glee, greeting companion co-star Ruth Bradley with "hurrah!" as she takes her place in the recording booth, before the pair deliver the sort of performance that prompts director Ken Bentley to ask what they've taken, and whether he could have some.

Today, most of the scenes recorded are for first episode *The Death of Hope*, which continues on from the cliffhanger of *Dark Eyes 2*'s finale *Eyes of the Master*: in which, unknown to the Doctor, Molly O'Sullivan is kidnapped by Alex Macqueen's Master and his brainwashed companion Sally Armstrong, played by Natalie Burt. The plan, it appears, is to

►

> "Anyone can make ordinary drama, to make something good takes nerves and dedication."
>
> **PAUL McGANN THE EIGHTH DOCTOR**

◄ use the mysterious radiation inside Molly – the retro-genitor particles, the reason for her dark eyes – to bend the Eminence's Infinite Warriors to his will, giving him command of an immortal army.

The Eminence, who featured in its predecessor, play a big part in *Dark Eyes 3*, whose four episodes – *The Death of Hope*, *The Reviled*, *Masterplan*, *Rule of the Eminence* – are Dalek-free. A Big Finish original, the Eminence first appeared in Nicholas Briggs and Matt Fitton's 2013 Sixth Doctor story *The Seeds of War*, an in-universe sequel to this year's *Destroy the Infinite*, where the Doctor meets the Eminence for the first time in his Fourth incarnation. In both stories, it's established that humanity – the Earth Alliance – has been at war with the Infinite Armies of the Eminence for 50 years. It's during this period that *Dark Eyes 3* is set.

"I knew I wanted to tell a story on the war," explains Matt Fitton, who writes all four episodes of *Dark Eyes 3*. "The first one is a western, it's basically Pale Rider. The second one is a jungle colony story with Nicola Walker's brilliant Liv Chenka, while the third is this claustrophobic thriller. The fourth, *The Rule of the Eminence*, is the one I consciously wanted to be a sprawling war epic.

"The whole thing – these colonised systems under attack from this relentless force – gives you scope for lots of different war stories. *Destroy the Infinite* set the tone for this World War II movie style. *The Seeds of War* is a bit more of a space saga with a family element. In *Dark Eyes 3*, I wanted to explore the different kinds of morality during warfare – especially in how far the Doctor can go to intervene in it."

As we all know, the Doctor's relationship with war is complex: a pacifist of high morality and ethics who regularly finds himself having to weigh up what is right and what is necessary. A decent man in an indecent Time War.

This conflict, especially, seems to define the Eighth Doctor. In *Dark Eyes 2* alone, he and the Master share an intriguing argument in which the latter tears apart the Doctor's decision not to destroy the Daleks at their birth in *Genesis of the Daleks*, by responding to the Doctor's claim that he is not a warrior with, "'look at me! I'm not fighting a war!' while you battle the Daleks throughout space and time... The Doctor doth protest too much, methinks."

It's a theme that is explored further in *Dark Eyes 3*, with Time Lord Narvin, who Big Finish fans will recognise from the *Gallifrey* series, showing the Doctor various scenes of suffering caused by the Eminence in order to make him act. The whole thing, of course, has striking similarities to *The Night of the Doctor*, in which he is convinced by the Sisterhood of Karn that he can no longer sit on the fence, that he must be a Doctor no more. Is *Dark Eyes* some sort of conscious prelude to the last great Time War? Yes and no, according to Fitton.

"*Dark Eyes* is a long, long way from Karn – there are many stories to be told beyond this series – but I watched *The Night of the Doctor*, which Paul recorded before *Dark Eyes 2*, and thought, 'this fits perfectly'. Because he even says it to the Master at the end of *Dark Eyes 2*: 'I will not be part of an insane war across the timelines.' He gets pushed towards it in *Dark Eyes 3*, but he still fights back. He tries to snatch little victories, dealing with the things in front of him, but he doesn't want to be the man who pushes the button."

The Master exerts his influence over Molly and Sally in *The Death of Hope*.

"The Master is very much an irredeemable figure, a dose of pure evil and malevolence!"

ALEX MACQUEEN THE MASTER

So, if he isn't the man who pushes the button, who is the Eighth Doctor? Who has he become?

"In this *Dark Eyes* period," continues Fitton, "he's quite dry and acerbic. He's been through a lot, so we've lost the bouncy Tigger Doctor we saw in the TV Movie. He's desperate to do the right thing but he doesn't always know what it is. He starts off as this optimistic bouncy, fluffy character and then gradually gets disillusioned... And that leads nicely to the end of *The Night of the Doctor* – ultimately he realises he's too good for this world."

McGann concurs. "These days, why not have more nuance to you? A multi-faceted anti-hero, or someone who is confused by the world? We all are. In the real world, we don't know who the baddies are. Similarly, with the Eighth Doctor, we know he'd resort to violence, he's perfectly capable of it, but on what basis? There is morality, there is a heart there, but somehow the politics might not stack up... This is the age we live in. And it makes it real for people, you know? It doesn't have to be science-fiction. This is the feeling, this is the modern spirit. These are the best characters to play. It's an actor's cliché, but who wants to play virtuous?"

EPISODE GUIDE

The Death of Hope

"If you can hear me. Please. Come back. The Infinite Warriors are closing in. You saved us before. Turning up out of nowhere in your magic box. I'm asking, begging... please... do it again? Bring your friends. Bring the lady. The lady with the dark eyes. Bring Molly O'Sullivan. You can save us all."

On a backwater world ravaged by war, the survivors face a bigger threat than Infinite Warriors when a stranger arrives with his dark-eyed companion and offers them salvation.

The Reviled

"We grew up together, studied together. We both found Time Lord society didn't entirely agree with us. But came to different conclusions regarding the rest of the universe. I wanted to see it, he wants to run it."

While the Eminence war rages, the natives of Ramossa see humanity as a threat and rise up against the colonists. Can the Doctor make a difference?

Masterplan

"Bravo, Doctor. You've trapped us in the hold of a ship that's about to explode. Can't wait to see what you do for an encore."

The Doctor finds himself trapped aboard a doomed spaceship with his oldest friend, who happens also to be his oldest enemy. Can anything stand between the Master and his 'masterplan'?

Rule of the Eminence

"Earth Alliance won the war but it will lose the peace. The Master showed us this future. We shall rule together."

History tells us humanity will win the fifty-year war against the Infinite Warriors. The Eminence will be no more. But the Doctor and the Master both know, history can be rewritten...

Beyond the Eminence, the main antagonist in *Dark Eyes 3* is the Master. He is played by Alex Macqueen, who reprises an incarnation of the villain introduced in the 2012 audio *UNIT: Dominion*. Those interested in Peter Capaldi's career before he became the Twelfth Doctor will also recognise him as Julius Nicholson: *The Thick of It*'s softly spoken advisor who is often the victim of unprintable rants by Capaldi's foul-mouthed spin-doctor Malcolm Tucker.

As the Master, Macqueen takes the bumbling politeness of characters such as Julius and turns it into the most menacing form of passive aggression – an approach both unsettling, funny and very much his own. It's a particular delight in *Masterplan*, where the Doctor and the Master find themselves locked in a room together aboard an exploding ship.

"In many ways he's sort of a child," Macqueen says of the role, "his behaviour can be very vindictive and very childish. And he is very much an irredeemable figure, definitely a dose of pure evil and malevolence. It's a real pleasure to be able to play that kind of part because with roles such as *The Thick of It* or *The Inbetweeners* [in which he plays Neil's dad] you have to bring your own personality in terms of the way you behave and the way you say things. Whereas with the Master, he's very much divorced from your own experiences and insights. It's much more about having fun!"

With his Master being so accomplished on audio, surely it's time for Macqueen to get his own back for Peter Capaldi's Malcolm Tucker with an appearance in the TV series?

"Yes, I'd love to do that! I'd love to be a villainous, sinister Master. Who knows? I have pressed Peter's button on this, saying 'I'd love to come and menace you in *Doctor Who*!'. It would be a very, very just redistribution of justice..."

The Master is not alone. Along with Sally Armstrong, he has hypnotised the Doctor's friend Molly, making her think that she's healing the wounded but instead furthering his own agenda.

"It picks up in a strange, psychologically disturbing place for Molly," says Ruth Bradley, who has been playing Molly since *Dark Eyes*' beginning. "It's much more internal, because she's quite a loud, out there character so she's checking herself, knowing something's not right, like in a dream."

It's been a rough ride for Molly, who might have – as Fitton put it – "let the Doctor rediscover his joy for life and adventure," but has gone from World War I to being caught up in the plans of Daleks, Time Lords and the Master.

"She saves the Doctor in the original *Dark Eyes*," he says, "so now it's time for him to return the favour. Having her power taken away from her was interesting to explore. She does get herself back, though, and does exactly what the Doctor expects her to do. In the end she's a brilliant companion to him, she is one of those people he can rely on to do the right thing."

Well, if there was ever any doubt of that, then you need to look no further than her shout out in *The Night of the Doctor* – effectively making Molly canonical.

"That was *so* lovely!," Bradley gushes. "I guess I always thought of Big Finish and the TV show as separate, but it's not now. It's really lovely that the Doctor is such a part of culture, and that it can come in any form. It's like there's no end to it, you can't put a barrier on it. It's not just a television show, it's not just a magazine, it's not just the audios. It's a whole world that has no boundaries."

GEORGIA MOFFETT

Hi, Georgia. So, you have a bit of history with Big Finish. You've previously featured in *Red Dawn* (2000) and *City of Spires* (2010) and now you're making a cameo in *Dark Eyes 3* as Engineer Tallow. What can you tell us about it?

"Nothing! It really is only a small cameo... But I never say no to Big Finish. They could ask me to come in and do a cat noise and I would be like, 'Yeah, okay!' They're just the nicest bunch of people and it's so fun. If I'm not doing anything, I'll always just go, 'Yeah, of course I will.' *Doctor Who*, in general, is just a lovely community."

We imagine, given your father (Fifth Doctor Peter Davison) and husband (Tenth Doctor David Tennant), that it can be a bit much sometimes, though?

"Ha! I was saying this earlier: I feel like I need a *Doctor Who* detox. It does get a bit much sometimes! Sometimes I have moments where I go, 'We're not going to have it on the telly for a while' and, inevitably, I'll step on a Dalek and then you hear the theme tune coming out of an iPad, there's posters on the wall, one of our toilets is filled with photographs from *Doctor Who*... For a while my son had pants with – and this is so weird – David's face on them... It's such a surreal world but luckily I'm surrounded by something I ultimately love."

Right, the inevitable question about Jenny from *The Doctor's Daughter*: did you ever expect a return or was it always a one-off?

"I always expect to die in things! I read the script going, 'Does she die? Yep. That's about right. That's how it goes.' When she came back to life that was an added bonus. No, I never thought I'd come back. And there's some story where Steven Moffat said, 'No, don't kill her off', and I think that's been translated into 'Because I might bring her back' which is very much not how it went. I was having Sunday lunch with him one day and he just said, 'No, it just seemed too predictable if she died.' I always assume that I'll die and that I'll never come back to anything!"

It's strange that she's just out there in the universe, isn't it? Maybe, Big Finish could give you your own spin-off series of adventures, with Jenny travelling the universe...

"Yeah! Or maybe Big Finish could just change her name and give her a new identity... It is wonderful how these characters spin off in a life of their own, though. It's funny going to conventions with Katy Manning, sitting there going, 'I've only done one episode, why am I sitting here?'"

Let's talk *The Five-ish Doctors Reboot*. How was it to turn producer?

"From all my *Doctor Who*-y-ness, I think that's the thing I'm most proud of. To go from the little idea my dad had in his head because he was feeling a bit like, 'Oh, I'm not in it' to suddenly this big thing with so many people involved... My job as producer was essentially me ringing people going, 'Can you be in our film?' And everyone – bar *one* person – said yes. And it's amazing the people we got, and the time that they gave and my dad sitting there at the end of the shooting going, 'Can we just do one more scene?', just writing things on the spur of the moment. It felt how making telly would be: just a bunch of people mucking in."

And then there were your brilliant 'pregnancy' scenes, of course...

"Thanks! I wasn't actually pregnant, though! Everyone was saying, 'Oh, look at you, how brave to go on camera.' It's so depressing that they thought I was actually pregnant. I'd already had my baby! The eating ice cream with some celery thing was surprisingly delicious, I have to say. You should try it out, it's good."

In terms of the Eighth Doctor, we are most certainly living in a post-*The Night of the Doctor* world. Earlier, Paul McGann mentioned that the mini-episode had boosted interest in the audio stories, but what about his own interest? Fan speculation has suggested in the past that McGann was once tired of the Doctor on audio, a suggestion that in **DWM** 454, Nicholas Briggs, executive producer of Big Finish, admitted was true at one point – in 2006, towards the end of the Eighth Doctor and Charley Pollard storylines – but said he was more enthusiastic than ever about this new era. That was in 2012. What about now?

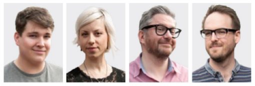
"I was never tired of doing them," McGann says, "but the fear was of them getting stale. Perhaps there was a period years ago where, maybe only in my mind, Eight wasn't quite as established as perhaps he could've been. I had personal misgivings which I think I voiced once or twice. 'Where are we going with this? People don't even like this guy. He's tolerated, he's not accepted'. Anyway, in having now seen him again in *The Night of the Doctor*, it's been a huge shot in the arm. How could it not be? Now he's endorsed and his place is solidified. He's part of the line and you see where he fits. There's a lot more to go off now. Sometimes it felt like we were feeling around in the dark, trying to get him accepted. Not anymore."

So, does that mean he's on board for *Dark Eyes 4* and beyond?

"Well I'm into it now! No-one else can do it like me. I've gotta do it, haven't I? I'm in the coat. I'm in the gear. It's me, I'm on the spot! I really enjoyed the brief return on television but Big Finish is my bread and butter, this is where the Eighth Doctor has existed most. It's a lovely bonus to get the coat on and go and do 'handsome acting' on TV but it ain't like this. This is where we live: on audio." **DWM**

DOCTOR WHO
DARK EYES 3

THE TIME TEAM


CHRIS EMMA MICHAEL WILL

The continuing mission to watch all 812 episodes, in order from the start...

THIS ISSUE Episode 750 – **THE STOLEN EARTH**

Lost in space...

It's a story where everyone's back: Martha, Rose, Sarah Jane, Captain Jack... Davros, Luke, Ianto, Gwen, and a Clone Doctor Ten, but of Dodo a notable lack!

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

"'Good, I like Saturdays!' I know how you feel, Doctor!" says Michael, as *The Stolen Earth* begins.

The Doctor and Donna are on an ordinary street, complete with a milk float that's obviously fallen through a crack in time from 1978. Despite the ominous 'Bad Wolf' warning from Rose at the end of the previous episode, everything seems normal, so they head back to the TARDIS. But the door has barely closed before the whole world begins to shake, although for budgetary reasons we can only see the effect of this on that one milk float and a tile falling off a roof.

"The walls of the Universe are breaking down," yells Emma. "QUICK, SAVE THE MILK!"

Donna tries to cheer up the Doctor by reminding him about Rose. But suddenly there's a huge jolt!

"Oh! They've lost the Earth!" says Emma.

"Did the Doctor forget to put the TARDIS anchor down?" wonders Michael.

LIKE THAT? WATCH THIS!

The Stolen Earth follows in the path of *The Five Doctors* which also saw the return of an old enemy and many former companions...

CHRIS SAYS: "What are you young people doing inside my TARDIS?!" Not just Donna... but Martha and Rose... Captain Jack cracking open another bottle of hypervodka, and hey, there's Sarah Jane!

Sarah is used to these get-togethers, of course. She was already an old hand at making a comeback by the time of *The Five Doctors*, which like *The Stolen Earth* was crammed with returning companions.

And that wasn't the half of it! *The Stolen Earth* paves the way for double the Doctors in the following episode, but how gratifying to watch him five times over!

Both stories are a thrilling celebration of all things *Doctor Who*. It's like there's a party in the TARDIS, and everyone's invited!

In New York, which a handy caption tells us is now 'far across the Universe', the damage is more serious than a few loose slates.

"Martha Takes Manhattan!" says Chris, as Dr Jones picks herself up off the floor.

"Looks like Martha's back in military-mode with UNIT," adds Emma.

They don't have their troubles to seek in Wales, either. Captain Jack is flat on his back, Ianto Jones looks mildly flustered and Gwen Cooper is having the latest in a very long line of bad days.

"I wish they'd started with Torchwood," says Michael. 'Far Across The Universe – Cardiff' would have been funnier."

And don't go thinking Ealing is unscathed...

"Sarah Jane! Luke! This is amazing – they're all coming together!" says Chris. "It's like the Avengers! The Justice League! The League of Extraordinary Gentlem... okay, maybe not."

"I hope we cut to every other BBC show too," chuckles Michael. "I wonder how they're coping in Albert Square or Holby General?"

"We were reminded of all these people in *Turn Left*," notes Will. "That's a clever touch."

"I love the different vibes between UNIT, Torchwood and Bannerman Road," says Emma.

All of the Doctor's friends simultaneously rush outside to discover what misfortune has befallen the poor old Earth this time. Even Wilf and Sylvia are gawping at the sky, and nobody can quite believe what they see.

Neither can the Time Team, when an old friend flashes into view. "Rose!" says Will. "And so many planets in the sky! We haven't even had the titles yet and this already feels epic."

"Blimey," says Emma. "Rose has a very big gun. She *still* hasn't changed out of those clothes though."

"That intro felt like a whole episode in itself," says Michael. And if the team think the action's going at break-neck speed, just wait until they see the credits whizzing up through the Time Vortex.

"Lis Sladen is in there!" shrieks Michael. "Oh, be still my beating fanboy heart," he says, fanning himself with a copy of **DWM**.

"It's like a finale for the last four years," says Will.

In total, ten cast members are credited – things must be serious. So what is the Doctor going to do? Visit the Shadow Proclamation!

"That's a *Rose* reference, isn't it?" notes Michael.

In the Hub, the Torchwood team is ignoring the end of the world to watch a bit of telly.

"The traditional celebrity cameos!" says Chris.

"I'm assuming that this artificial atmospheric shell is also holding the Earth's satellites in their orbits, what with all the TV networks running smoothly," says Emma, ruining it for everyone.

"Trinity Wells! Richard Dawkins!" says Will, who is so overcome by the excitement of the episode that he can do little more than yell the name of whoever happens to be on screen.

"I hope Dawkins' wife is watching," says Michael.

"Paul O'Grady's light-heartedness in the face of impending doom is entirely representative of the UK public's reaction," says Emma. Maybe not *entirely* – Rose is horrified by the violent scene she sees. "Hah, now *that's* more like the UK," chuckles Emma. "Rioting and other antisocial behaviour."

Martha has made contact with Jack, and is revealing UNIT teleport info.

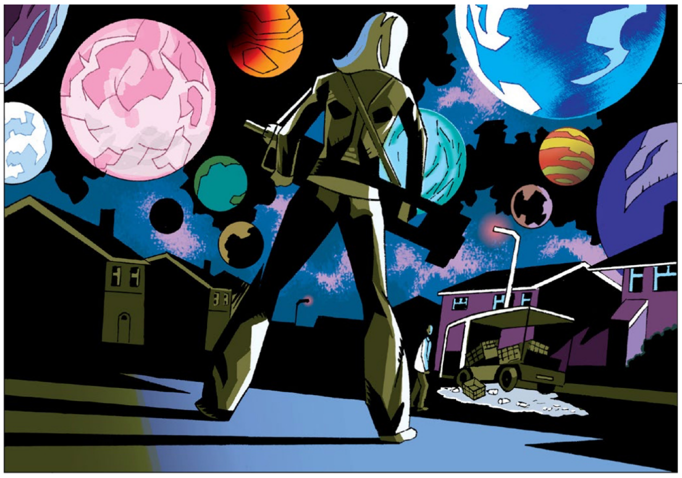
"If Project Indigo is so top secret, you probably shouldn't be blabbing to Jack about it," chides Will.

Alien ships are heading to Earth – and Torchwood and Mr Smith are receiving a transmission.

"Jack and Sarah Jane's reactions to the Dalek voices sends shivers up my spine," says Emma.

"Sarah knows all too well the devastation these creatures can cause," says Chris. "Hell, she's probably now wondering why she didn't end the Daleks at their genesis when she had the chance."

"The shot of the Dalek saucer overhead is the kind of thing *Doctor Who* does so well. And now they're attacking New York! Breathtaking," gasps Michael. "'Daleks are the masters of Earth!' It's *Doctor Who* turned up to 11!"



"Blimey! Rose has a very big gun. She *still* hasn't changed out of those clothes, though." – EMMA

"The Shadow Proclamation also looks rather good from the outside," says Will, as the TARDIS hurtles toward a vast space installation.

"And then the TARDIS lands in what looks like a business development centre in Swansea," says Michael. "Ah, this is why I love *Doctor Who*."

But what exactly *is* the mysterious Shadow Proclamation?

"Space-police, there we go, that didn't take too long to explain!" says Emma. "And here are the Judoon – of course those bondage-rhinos are involved in universal law enforcement."

"Shouldn't the TARDIS translate the Judoon?" asks Chris. "Oh, never mind – it's funny," he shrugs.

"What's this pasty Shadow Architect lady saying?" asks Emma. "That the Time Lords are myth? Did the Time War do more than just destroy them?"

"That was always the implication, I thought," says Will, "that they and the Daleks had effectively been 'deleted' from time. But it was almost immediately contradicted by Jabe knowing about them in *The End of the World*, so maybe not..."

It turns out that Earth isn't the only planet to have been hijacked...

"Callufrax Minor! That is one unlucky planetary system," says Michael, recalling a similarly-named planet that suffered an equally unfortunate fate in 1978's *The Pirate Planet*.

"And there are our planets," says Will, "plus everyone's favourite lost moon. It all makes sense!"

"I love that all the story details that seemed innocuous at the time are now feeding into a much bigger picture," adds Emma.

"The Doctor's thinking back all those years to *The Dalek Invasion of Earth*," says Will. "Makes me shiver. Unless he's thinking about Ravalox. I hope not."

On Earth, UNIT has brought out its biggest gun – the *Valiant*. But the Daleks quickly destroy it.

"'Annihilate UNIT!' AHAHAAAAAA!" hoots Michael. "I'm sure I wrote a version of this story when I was 10. Brilliant. Russell T Davies has all his toys out."

Things look grim for Martha as the Daleks take the UNIT base, but her general orders her to take 'the Osterhagen Key' and find the Doctor.

The Shadow Proclamation!

"Project Indigo is nicked from the Sontarans," notes Michael, as Martha teleports away. "They're all in this!"

"Oh my! Davros!" gasps Will.

"Even Dalek Caan's popped in for a spot of crazy," says Emma.

"I may die of excitement," says Michael. "I see Davros has got a new hand to replace the one shot off in *Revelation of the Daleks*."

"Does the Shadow Proclamation employ spooky ladies just to scare its guests?" wonders Michael, as the spooky lady manages to terrify poor Donna with grim portents of loss.

"Worst bedside manner ever," agrees Will.

The Doctor has started to piece everything together – even the disappearing bees.

"I love David Tennant when he's talking at 100 miles a second," says Will.

The Shadow Architect tells the Doctor she's declaring war.

"Oh, don't make him start a war," warns Michael. "He came here to get away from wars. Got enough wars at home."

Let's not forget about Wilf and Sylvia, who are fighting their own war on the home front.

"Daleks back on the streets of suburban England, and Bernard Cribbins fighting them!" squeals Emma.

"Cribbins remembers all this from the 60s movie," says Will. "Clever old Wilf. Impair their vision!" he adds, as a Dalek is splatted by Wilf's paint gun.

"'MY VISION IS NOT IMPAIRED!' I'm actually rolling on the floor laughing," says Michael, from the comfort of the sofa. Wilf and Sylvia are saved from extermination by the timely appearance of Rose, who uses her gun to blow the Dalek's head off. "Rose and the Nobles? That sounds like a sitcom!"

"We can cross the Medusa Cascade off our 'Obscure Places Mentioned By The Doctor' checklist now," says Chris, as the trail of clues leads the Doctor and Donna there.

"It's quite pretty!" says Emma.

Pretty it may be, but unfortunately, there aren't 27 planets there.

"What?! The Doctor's just giving up? That's really out of character. No wonder Donna is freaked out," says Michael.

It looks like everyone on Earth is utterly defeated too, as the UN surrenders to the Daleks, and the Doctor's friends sit in silence. Except one.

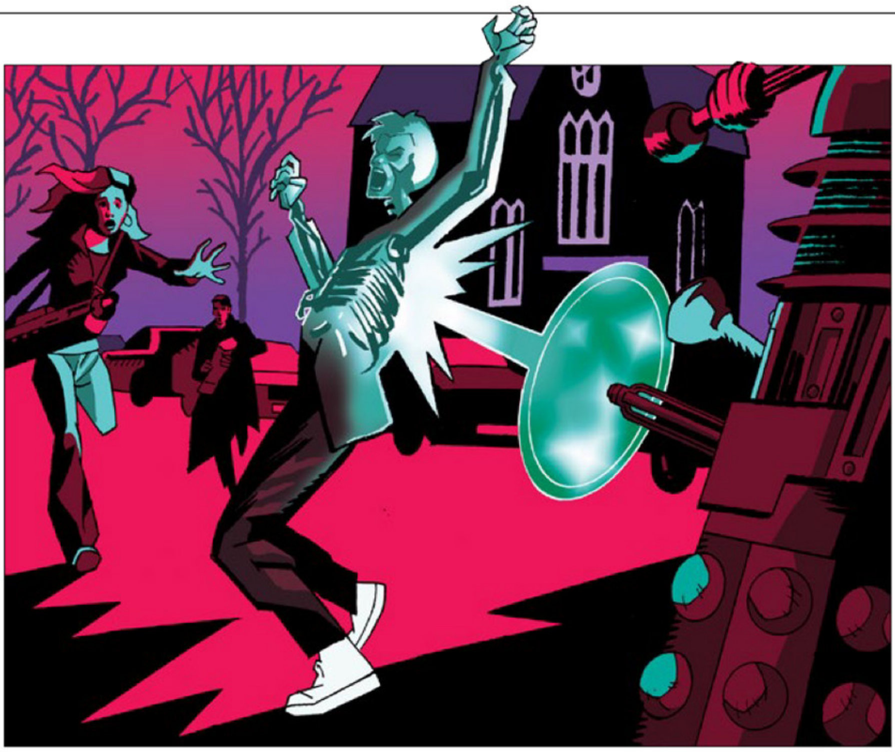
"Harriet Jones, former Prime Minister!" cheers Chris, as her face appears on computer monitors from Cardiff to Chiswick, via Ealing. "Here to redeem yourself, I hope."

"The Mr Copper Foundation – Russell's bringing everything together so beautifully!" says Emma.

"Webcam jokes, everyone coming together. This is just great stuff," agrees Michael. "I wonder who else Harriet has contacted? Did she look for Dodo and Victoria first, before going for the good ones?"

"Francine!" yells Will, as we see Martha's dodgy teleport has taken her home. Harriet's also got through to Martha, leaving Rose as the only one who can't join in, due to Wilf's lack of a webcam.

"Oh, this is fan fiction gone mad," says Chris. "Jack's flirting with Sarah Jane! Rose is whining about Martha! I'm loving every bloody minute!" ►



"But the Doctor *can't* be regenerating! Those were such boring last words!" – CHRIS

◄ A plan is formed to use the Torchwood Rift and every phone in the world, via Harriet's handy Subwave Network.

"If everyone calls the same phone number, won't it just end up engaged?" wonders Will.

Michael cares not for such trifling niggles – he's too busy chair-dancing to the frantic 'der-der-der-deeeeer-da-der-der-der' of the soundtrack. "Loving Murray's telephone music. Very exciting!" he says.

"Wow, the Doctor's been off screen for ages and I hadn't even noticed," says Will. "So many old friends carrying the story."

The phone signal reveals that the planets have been hidden, one second into the future.

"That doesn't really make sense, does it? You'd just catch up after one second," says Will.

"Isn't it more that they're in a pocket universe that exists outside normal time?" suggests Emma.

"Noo! Daleks at Harriet's house!" wails Michael, as the former prime minister's signal is located and she is exterminated.

"Poor Harriet. Although the Dalek's 'We know who you are' is hilarious," he adds, brightening up.

"Nice work, Penelope Wilton," says Chris. "It was great to have you back for one last bash."

Things are hotting up in the TARDIS, as the Doctor tries to rip through that pesky second of time. "Lovely – the CGI TARDIS is wobbling like it's a 1970s model effect," says Will.

Finally, the 27 planets appear and they're through! The Doctor taps into the Subwave Network.

"Actual chills down my spine as everyone meets up onscreen," says Michael. "'Everyone except Rose'. Still no mention of Dodo. Harsh."

"At least Rose knows the Doctor remembers her," says Will. "Cheer up, love!"

The happy reunion is rudely gatecrashed…

"I bloody love Davros, and Sarah's reaction is fantastic. She was there!" says Michael. "The Doctor is proper spooked. I don't blame him."

"All this throwaway detail of the Time War is fantastic," says Will. "The jaws of the Nightmare Child? That's a missing adventure to be told."

"And Julian Bleach as Davros brings the thunder!" says Chris. "What a wonderfully eerie portrayal. He even sounds older now, which I like."

Will agrees. "It's his own performance, but entirely in keeping with what's gone before," he says.

"He's more repulsive than ever – great prosthetics and new design," adds Emma.

Davros is back!

Since we last saw Dalek Caan, he's developed a great new line in doom-laden prophecies. "Everlasting death for the most faithful companion?" wonders Will. "Donna? Rose? Surely not Sarah Jane?!"

"Isn't death always everlasting, or is this a Super Death?" asks Emma.

The Doctor's had enough of reminiscing and makes a swift exit, just as the Subwave relocates to Cardiff, leading the Daleks to Jack and co.

"'Exterminate Torchwood'. Some days, you just have to agree with the Daleks," says Michael.

The Doctor makes it back to Earth, where he tries to get Donna to remember more about what Rose said in *Turn Left*. But she doesn't need to answer.

Chris wipes away a happy tear as the Doctor and Rose are reunited. "I know it spoils one of the best TV finales ever by having them together again, but… it's great to see them together again!"

They're not quite together yet, though. A Dalek glides out of the darkness and shoots the Doctor down before he can reach Rose. Oddly, the Time Team all cheer as he falls to the ground.

"To take what is a really lame romantic moment and turn it into the Doctor getting exterminated keeps *everyone* happy," explains Michael, "There's no time for romance when the Daleks are about."

Jack transports to the scene just in time to destroy the offending Dalek, but the long-awaited reunion between the Doctor and Rose is not the one they would have wanted, as she gets to him just in time to see him raise his hand to see the familiar orange glow.

"Surely he can't regenerate now?" says Will. "The Daleks are being real gits. They've zapped the Doctor and now they're going to exterminate Sarah and Torchwood. It's not on."

"Surprise regeneration!" whoops Michael. "That's never been done before! Well, apart from in that **DWM** comic strip, of course. Now *that* was a cracker!"

"The Doctor can't be regenerating!" howls Chris. "Those were such boring last words."

Emma is thrilled. "Oh wow, what a cliffhanger!"

"And no Next Time trailer!" adds Will.

"Incredible," says Michael. "A relentless build-up that throws everything at the viewer. This much pure *Doctor Who* must be bad for you!" DWM

In issue 480, the Team is watching *Journey's End*, and in 481 it's *The Next Doctor*! Email your thoughts on these episodes to *dwm@panini.co.uk* and we'll print the most interesting…

AND YOU SAID…

BLAINE COUGHLAN: If you're a milkman in *Doctor Who*, you don't always have the easiest time, prone as you are to transportation to alien cat planets and having Jon Pertwee dress up like you.

LEWIS BOSTOCK: There are two scenes in this episode which make me shiver. The first is when the Daleks are heard saying "Exterminate!" and repeating it over and over again. The second is where Davros comes face to face with the Tenth Doctor on the TARDIS monitor.

JACOB LOCKETT: Julian Bleach's performance as the Dalek's creator is a masterpiece. Filled with equal amounts of malice, madness, and just pure awesomeness, this version of Davros is the best the show has ever seen.

'WRONEYOFDIVS': In this story, Sarah Jane says it was 8:30am on a Saturday. How come everyone is up and dressed? How come no-one thought to have a lie-in? In fact, within minutes people go on a drunken rampage.

STUART SEE: This story had the lot. A Dalek Empire, Davros returned, all the companions plus Torchwood and a surprise regeneration scene. Big, bold, exciting and entertaining, this was proper 'event television' and everything a *Doctor Who* story should be.

DAVID BRILLIANCE: This episode had the best cliffhanger ever, to that point. When the Doctor starts to regenerate, I was so excited, I actually started talking while the show was on! Unheard of!

SHAUN HOLDER: Even for my dad, a casual fan, those 45 blockbusting minutes of *The Stolen Earth* were, in his words, "Too much excitement for a man to take!"

CLICHÉ COUNTER

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THE DWM INTERVIEW

DOWN TO EARTH

Derrick Sherwin served as *Doctor Who*'s story editor and producer in the late 1960s guiding the show into a new decade. Here, Derrick shares his forthright views on *Doctor Who,* UNIT and the BBC...

INTERVIEW BY **MATT ADAMS**

It is a simple fact that without Derrick Sherwin, there would be no UNIT, no sonic screwdriver and no Time Lords. What remains open to debate – although as far as Derrick is concerned, there *is* no debate – is whether he created these iconic elements of *Doctor Who* as an employee of the BBC or as a freelance contributor.

As script editor and producer of the series during the twilight years of the black-and-white era and the dawn of colour, Derrick shaped a new direction for the show which epitomised much of the Third Doctor's tenure. The casting of Jon Pertwee and his Doctor's subsequent exile to Earth, the sidelining of the TARDIS, and a more grounded and realistic feel to stories, all of this and more came about through Derrick's desire to change the format of the show to save it from cancellation.

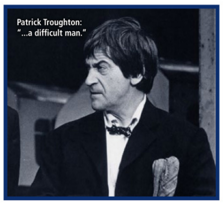
"I brought it down to Earth," Derrick states, emphatically, "a bit like Nigel Kneale's *Quatermass* serials. He lived about three doors away from me in Barnes. A nice guy, a bit crazy, a bit eccentric.

"They didn't think it would work. But it *did* work, and they carried on using my format for, what? Two years? Three years? Certainly for most of Jon Pertwee's time. After that, I don't know, but I would have probably changed it myself after that."

The question of creative ownership over the ideas he brought to the series remains a hot potato he is still tossing around with the BBC almost five decades later.

"If I'd got the energy and the money I would sue them," he frowns. "Just for the sake of it because I'm pissed off. People say to me: 'You created UNIT! Why don't we see your credit?' I reply: 'Don't ask me, ask the BBC'. Every time I go to conventions that's all the fans say, but can I convince the BBC? No. I can't tell you how much UNIT has been used since I created it. It's amazing. It went into the thing they did in Wales as well [*ie* spin-off show *Torchwood*].

"It's just like Raymond Cusick. 12 or 15 quid he got paid for designing the Daleks. Ridiculous. When I was first shown this Dalek thing it was like an Indian Rubber Man [*Derrick is referring to the long arms featured in the initial Dalek designs – Ed*] – ridiculous, you couldn't possibly conceive of it being real or believable. And that was my thinking – everything I did was believable. But the poor bugger did all this and got fifteen quid for it."


Patrick Troughton: "...a difficult man."

Jon Pertwee made his *Doctor Who* début in *Spearhead from Space*, after being cast by Derrick Sherwin.

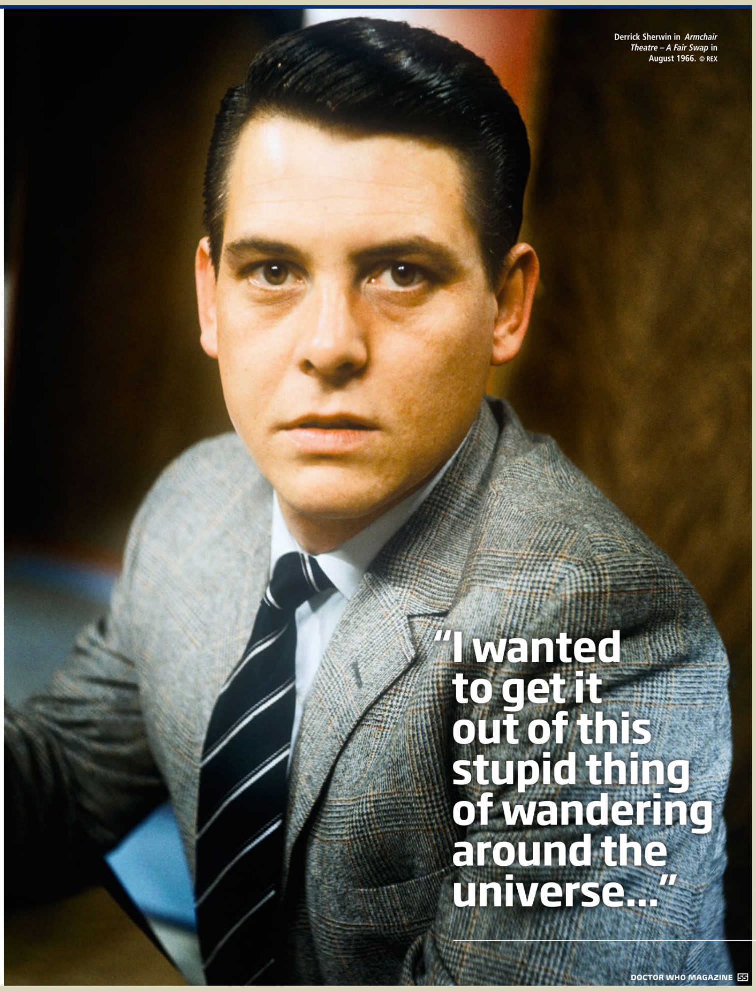
Reading Derrick's recently published memoir, *Who's Next*, gives a somewhat inaccurate impression of the author, one which certainly doesn't translate to the wickedly humorous, remarkably candid and very amiable gentleman of the old school with whom I shared lunch.

Sure, he loves to pepper his fascinating anecdotes with a liberal dose of choice profanities, but there's a nudge and a wink in how he expresses himself, and he's far from the angry persona featured in the book *Who's Next?* It's obvious he doesn't suffer fools gladly, but he is also prepared to reserve judgement instead of jumping to conclusions, and most of his more acerbic comments are made in relation to people he feels have let him down either personally or professionally.

Despite relying on an electric wheelchair and stick following diabetes-related problems with his foot, Derrick also possesses a remarkable amount of energy for someone of his years. He might be far from done in his fight to prove once and for all that he was the creator of UNIT following its début in his 1968 story *The Invasion*, and for which he believes he is owed a slice of the pie, but he also has plenty more to say about both *Doctor Who* and the decades he has spent in the television and film industry.

Having begun his career as an actor in weekly rep, he started writing while on National Service, and his first television play, *Yob and Nabob*, an edition of *Theatre 625*, starring Emlyn Williams and Bill Fraser – later General Grugger in *Meglos* – was eventually broadcast by the BBC on Boxing Day 1965.

Although Derrick was to continue acting in theatre, film and television, it was after accepting a part on football-based soap opera *United!* that he made the move into full-time writing, having rewritten much of his dialogue because he felt it was characterless. ►


Derrick Sherwin in *Armchair Theatre – A Fair Swap* in August 1966. © REX

"I wanted to get it out of this stupid thing of wandering around the universe..."

◄ First becoming lead writer on that series, and then contributing to programmes like *Thirty-Minute Theatre*, eventually led him to join the team of writers on Midlands-based soap *Crossroads*, alongside later *Doctor Who* contributors Terrance Dicks and Peter Ling.

"We'd meet up on Monday morning to go up to Birmingham and have breakfast together," Derrick recalls, "which meant bacon and eggs and gin and tonic just to get us in the mood. We'd swap stories about what had happened in the last week, we wrote four episodes a week you see, so it was quite tough."

Now beginning to be perceived primarily as a writer, rather than an actor, Derrick was eventually invited to meet with BBC Head of Serials Shaun Sutton to discuss a vacancy which had arisen on *Doctor Who*.

"He'd known me as an actor and that I'd written lots of *Thirty-Minute Theatre*s and things like that. I was relatively acquainted with writing, and certainly after *Crossroads* writing serialised stuff. He said, 'Do you know *Doctor Who*?' and I said 'Sure,' and he said, 'What do you think of it?' and I said, 'Well it's a kids' thing isn't it?' He replied, 'It is, but it's got a large adult audience as well, do you fancy story editing it?' I told him I was not a story editor as such, I was a writer, but yeah, sure, why not, what's going on?

"He said Innes Lloyd the producer [1966-68] is going to leave, and Peter Bryant, who was the current story editor, would take over as producer. He said, 'I want you to go in as assistant story editor first of all, working under Peter Bryant, and then take over as story editor when he becomes producer.' I said, okay, fine, a nice easy way in, so I joined as assistant story editor. I didn't do that many stories, but when you do one episode a week it's quite a lot."

There is clearly no love lost between Derrick and his producer, the late Peter Bryant, whose career Derrick claims he saved not once, but twice, over the years they worked together...

"I knew very little about the series, because you couldn't look at old episodes then. So I went in and had to read these awful scripts and I said to Peter, 'Can I do something about this lot?' but he said 'Nah, everybody loves it.' I thought, 'Oh s***!' The problem was that Peter couldn't read or write proper scripts, he had no script writing experience. It's about telling the story, that's the script editor's job."

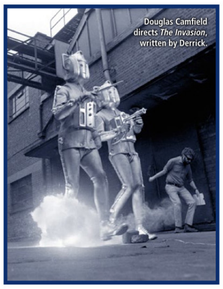
Burdened with stories he hadn't commissioned, Derrick was faced with the momentous task of saving the show from cancellation with relatively little support.

"It was going down the pan," he sighs. "I didn't really think about it much at the time, but it had to be changed, it had to be developed, it had to come alive. At the time it was a children's series, and that was the problem. People were writing for children, and you can't write for children when adults are watching – you have to write for the whole family. And that's what I changed. I wanted to get it out of this stupid thing of wandering around the universe, you know?

"Innes Lloyd had left it ticking over, and Peter asked me, 'What do you want to do about the series?' I said, well obviously it needs re-jigging because it's losing audiences like mad. We've got to bring it up to date, and make adults want to watch it, as opposed to just putting it on for the kids.

Derrick served as story editor on 1968's *The Wheel in Space*.

***The Mind Robber*, the first story Derrick was actually proud of.**


Douglas Camfield directs *The Invasion*, written by Derrick.

Derrick was influential in the creation of the Time Lords for 1969's *The War Games*.

"It's got to be to some extent made for the adults viewing, so they will not only need to watch it because the kids are watching it, but because they enjoy it. I said the way to do that is to bring it down to Earth and get rid of those f***ing jellies in space and whatever, which couldn't be realised anyway because the budget was dreadful.

"We were doing half an hour a week, 42 weeks of the year. There was no budget. I had £20,000, I think, for each programme. Peter said, 'Well, okay, how do we do that?' and I said, 'Well, let me have a go with some of the writers'. But there were about six or eight scripts which had already been commissioned by Peter and Innes Lloyd, and they were awful, but I had to live with them as they'd been paid for, and so they had to be done."

Derrick was first credited as story editor on *The Web of Fear* [1968], an adventure which underwent a fresh critical assessment following the return of four of its five missing episodes last year. But despite the popularity of the story among fans, he has little positive to say about writers Mervyn Haisman and Henry Lincoln...

"I expect writers to be enthusiastic about their writing, I don't expect them to be bloody minded. If somebody's got a better idea or a development of an idea then tell me. I don't think Terrance [Dicks] liked them either. They were hacks. Peter had taken them on because they were writers with record, and he gave them virtually free rein. I don't know how Peter got these ideas! He was an old-fashioned BBC guy, I suppose."

Derrick credits much of the story's success on the direction of Douglas Camfield: "Working with a decent director is the difference between chalk and cheese," he says. "There are some adequate directors, but they weren't creative or productive at all, they just did the show. Douglas Camfield was a very good guy, but unfortunately he was ill. He had heart problems. I remember him calling me at home one day and saying he couldn't come in, so could I cover for him without telling the bosses, because otherwise they'd fire him. He got better and finished the show, but of course later he died of that same problem."

In the midst of these existing challenges, Derrick found himself landed with another...

"So I was trying to update the scripts we had when Peter said to me, 'We need another Dalek story and another Cybermen story'. I said, 'Fine, will they do it?' He said, 'Well, Terry Nation won't at the moment, and we don't have any scripts for the Cybermen, but we've got Kit Pedler and he says yes, so it'll be fine. He'll jot down what his ideas are, and I'll commission a writer.'

"But Kit's breakdown was 'Why don't we do a story about...?' It was that sort of thing, you know... nothing! I said to Peter that I couldn't ask a writer to go out and write something out of nothing but just include Cybermen, and he said, 'Well, *try!!*'

"So I tried, and asked various writers, including Gerry Davis and David Whitaker. David said: 'You've got no story there, just the bloody Cybermen!' I said, 'I know that, but surely you can create a story?' 'No! I've had it up to here with *Doctor Who*! Goodbye!'

"So I went back to Peter and said that Gerry Davis was working on another big series [*The First Lady*] and Kit Pedler can't write anyway,' and he said, 'Well, that's it then – *you* do it!'

"I'd done one of the Cybermen stories as a script editor [*The Wheel in Space*, 1968], which wasn't very good, but he told me to make one up. I said that I was the story editor for *Doctor Who*, not the main writer, but he said I had to do it and it needed to be eight parts.

"Eight parts was ginormous then. Four was the ideal, because you had time to develop the story and conclude it. It's an ordinary beginning, middle and end story, so I was lumbered with that because he insisted I do it.

"I said, 'Commission me and I'll do it as a freelance writer. I can't do it as a story editor anyway, that's not allowed, and I can't possibly undertake this mammoth task in three weeks.' I wrote it in two actually, at home! I took two weeks off for my holiday, and I worked on writing this Cybermen story [*The Invasion*]."

Producer Peter Bryant welcomes Wendy Padbury to *Doctor Who*.

> "Peter Bryant couldn't read or write proper scripts – he had no scriptwriting experience."

And herein is the root of Derrick's argument about his creative ownership of UNIT, the paramilitary organisation which made its on-screen début in this story, as he believes the unusual circumstances of how the adventure was commissioned meant he wasn't working as an employee of the BBC.

"I did it as a freelancer," he says. "I was also on freelance as a story editor, so whichever way you look at it, I was freelance. I was on contract as a freelancer, I refused to be on staff. It was purely freelance work. I was commissioned and I wrote it in two weeks during my summer holidays in August."

His memory is unclear about whether UNIT actually appeared in *The Web of Fear*. Derrick is convinced it was supposed to have replaced the basic army forces which were seen on screen as a teaser for the organisation's more substantial role in *The Invasion*.

"When I submitted it, Peter said, 'This is brilliant! It's wonderful! You've got this UNIT thing!' and I said, 'Well, I needed to do that within the story'. He said to me, 'Why don't we carry it on, because we've got all this pain with Pat Troughton, and it could take some of the weight off his shoulders'. I said that was fine, and I didn't mind, so he told me we had to introduce it early.

"I said, 'Okay, wherever there's an army involvement let's use UNIT', and that was what happened with *The Web of Fear* – I took all the characters I'd invented for *The Invasion* and told the writers to include these, because you had an army thing in that, so I said to make it UNIT. So I've never got any royalties for UNIT since then, even though it was my creation! That's what really pisses me off."

It was also around this time that Derrick found himself able to offer a helping hand to a former colleague who would go on to become one of the most influential creative forces in the history of *Doctor Who*, later script editor Terrance Dicks.

"The one person at the BBC who I really had great respect for was Betty Willingale," says Derrick. "She was the head of BBC scripts and she was brilliant. When I took over as story editor on *Doctor Who* I said to Betty: 'For Christ's sake I've got all this s*** around me and I'm drowning – I need some help'.

"It was awful – there was no format. Old Syd Newman had said just do anything about a hobo in space – but that is a very basic idea. I said to Betty that I needed some creative help, I can't read all these bloody scripts and talk to writers and do all the work with directors and actors every week, so can I get somebody in?

"She said, 'Yeah sure,' so I said, 'Let me look around for a bit and find one of these guys who I respect who can help, and I'll employ them on an assistant story editor basis' – which is how I employed Terrance. We had worked together before, and he knew the problems I was experiencing."

But even with the support of an assistant, Derrick once again found himself bailing Peter Bryant out of a crisis...

"That happened all the time with Peter. He came up with another show about the Royal Air Force [*SPAIR*], presented the scripts to me and said, 'What do you think about this?'

"I said, 'Peter, it's a piece of crap. It's awful, it won't stand up. The writers don't know a thing about the Chinese or the Chinese way.' He said, 'Oh, fine, will you rewrite it?'

"I said, 'Peter, I'm up to my arse on *Doctor Who*, and you're asking me to rewrite this epic set in Singapore!' So I took this crap, threw it away and came up with another story, which he loved. Peter asked me to come with him to Singapore and Hong ►

◄ Kong. He said, 'You know all about this Chinese stuff and everything'. How could I refuse? In fact I produced the thing because Peter couldn't. He hadn't got a clue."

This experience would result in a shift in their working relationship on *Doctor Who*, as Derrick effectively took over as producer with Terrance Dicks supporting him as script editor, even though Bryant remained credited up to and including *The Space Pirates* [1969], written by *Doctor Who* stalwart Robert Holmes.

"Bob Holmes was a good solid writer, but we had to pad it out," Derrick recalls. "It was to do with the shortness of time for production and the smallness of budgets. When you're writing six half-hour episodes, a three-hour drama, it's like a big movie."

Derrick admits the first *Doctor Who* story he really felt proud of working on was Peter Ling's *The Mind Robber* [1968].

"That's when I really felt inspired from day one. That for me was the way I thought *Doctor Who* should have gone if they were going to do those crazy stories in space – stories children would appreciate. I knew what Peter Ling was keen on, and I knew what his experience was. He was very good with children's stories. I called him in and he said, 'I can't write *Doctor Who*', and I said, 'Peter, come on, don't write about *Doctor Who*, write about children's stories, all the children's stories you've read'. It's really all about inspiring writers, being a story editor."

But once again Derrick found himself firefighting, as he was forced to write an episode bridging the gap between *The Dominators* and *The Mind Robber* after the earlier story fell short.

"I had to fill the spot and join the two together. I thought 'Okay, fine I can do that,' but Peter said 'You've got no budget, no actors other than the lead actors, no sets because we don't have money for that, no monsters'. So I said, 'What have I got?' and he replied, 'You've got the lead actors and the TARDIS'.

"I thought back to my time with *Thirty-Minute Theatre*, when we had this kind of situation before – *The Metal Martyr* was very similar – so I decided to make Jamie and Zoe the main characters, so the Doctor was out of it, and do it in a void on a stage with a big backcloth and very little else.

"We painted the floor white, used the backcloth and squirted dry ice to create this void in space and based it around Jamie's history, Zoe's history, but as you would write a story, and not as reality. I thoroughly enjoyed doing that, I think I did it in about four hours."

By this point the show's leading actor, Patrick Troughton, was growing increasingly frustrated with the role, the scripts he was working with and the relentless recording schedule, factors which were to see his eventual departure from the series.

"He was a difficult man. I don't know too much about his private life, but he was a fairly erratic character. He didn't suffer fools gladly, but not that he'd put them right.

"He would make complaints about scripts and dialogue, and I'd say to him 'Patrick, I'm an actor, if I don't like dialogue I change it', but he used to moan, moan, moan. It got to the state where there was a big bust-up in the studio. We were recording when he stopped it and said 'Peter, come down here!' They had a godawful confrontation which everybody in the studio could hear, and Patrick finally said 'I'm resigning, I'm going', and Peter said, 'No you're not, I'm firing you!' So that was it, that was the end. But he'd had enough of it, 42 bloody half-hour shows is a killer."

Derrick claims he came up with the idea for this iconic *Doctor Who* moment.

"I didn't want to step away from *Doctor Who*, but they insisted I moved on to *Paul Temple*..."

Was there ever any thought of him staying on?

"Not after that barney. That was it. That was the break-up of the marriage!"

The departure of Patrick Troughton brought with it fresh opportunities for Derrick to shape the series' future, as he took over as producer of the final story of the Second Doctor's era, the 10-part epic *The War Games* [1969] – featuring Derrick's then-wife Jane as Lady Jennifer Buckingham, trivia fans! The story's co-writer, Terrance Dicks, credits Derrick with the creation of one of the series' most important elements, the introduction of the Time Lords.

"It was a case of what shall we do, how can we end this?" Derrick elaborates. "Let's go back to the beginning and say he was a Time Lord, a renegade Time Lord, a pain in the arse for the other Time Lords who stole his TARDIS and buggered off around the universe. So if he's going to be called to book let's bring in the Time Lords. It became a part of the ethos of *Doctor Who* which could recur later."

Derrick dismisses suggestions that part of his vision for *Doctor Who* was for longer stories, as seen in the 1970 series, as part of a drive to keep down budgets.

"I liked stories of about four or five episodes, longer than that you get padding, padding, padding. I know I created *The War Games* at 10 episodes in the end, but that was simply because it could stretch, it was new each time. On the straightforward six-parters it doesn't really work."

With the Doctor's regeneration and exile to Earth now set in stone, the casting of Troughton's replacement became the responsibility of Derrick and the departing Peter Bryant.

"Peter said to me, 'Let's get the books out!' So we got *Spotlight* out and came up with half a dozen different ideas, but none of them worked. Ron Moody turned it down, and John Le Mesurier was nearly dead anyway, and he died shortly after [*In fact, John Le Mesurier died 14 years later, in 1983, after appearing as Sergeant Wilson in many successful series of Dad's Army throughout the 1970s, as well as playing many other roles – Ed*].

"Jon Pertwee was known as a comedy actor, but I met the guy and he was a very nice person, very creative, he really was. Did you ever see him in *Worzel Gummidge*? He was brilliant. In fact, he asked me to write a new series for him after *Worzel Gummidge*. I came up with this idea of Tin Harry, about a robot whose creator had buggered off and hadn't come back. He was going to be the robot. He was great for comedy. I wrote six scripts and he loved them all, and I said, 'We'll do it when you've finished whatever you're doing.'" [*Sadly, Jon Pertwee died in 1996, before the series could be made – Ed*]

As producer of *Spearhead from Space* [1970], Derrick bridged the gap between the show's black-and-white and colour eras, introducing both a new Doctor and direction for the series. But it wasn't an easy transition by any means. Derrick asserts that, for all his television bravado, Jon Pertwee was very nervous about taking over as the Third Doctor, and he had to coach him into making the role his own.

"I said to Jon, 'Use your instincts, you're a good actor, go for it! And if you don't like what we've written, tell us about it and we'll change it. But you are the character, it's your chance to make *Doctor Who* yours.' And he did, he was one of the best. He liked old cars and things, which is why I brought in Bessie. We talked about it a lot, of course we did, we chewed the fat over it, and some of it stuck with him and some of it didn't. A brilliant guy."

Pertwee was joined by new companion Liz Shaw, played by Caroline John, but Derrick lays the responsibility for her casting firmly at the feet of Peter Bryant: "He fancied her, so she just happened. I very rarely insist on casting, although I do on certain big projects because I have to write for actors."

But Derrick does take credit for introducing the first monster of the 1970s, the Autons: "Robert Holmes had written this thing about these guys from outer space taking over. I was walking on the way to the film studios when I saw these models in the window, these plastic models, and thought 'What would happen if they came to life?' That's where it came from. Then, about a week later, I was at a place where they were making these plastic dolls, popping them out of these machines, you know? We hadn't really got a credible antagonist, and so I suggested the Autons, and that's how it came about."

A BBC studio strike famously forced Derrick to seek an external location to film the entire story. After rejigging the script, he arranged for the whole production to be transported to the BBC training facility at Wood Norton, where it was shot on 16mm film by director Derek Martinus.

Prompting for a tribute to Derek, who died in March, didn't yield the response one might have expected: "He lived in Barnes, which was a big conclave of BBC people at the time. I knew him as a director. He wasn't that bright, he had to have everything done for him. But a fine, affable guy, typical BBC staff, you know. I'm sorry he died. He was a nice enough guy.

"*Spearhead* wasn't the sort of stuff he was used to doing, he was used to working in a studio. To give him a film meant I had to stand by his backside all the time and tell him what to do. I should have directed it really. He was okay, but unimaginative I would say. Frankly I re-wrote it specifically for film, so he could have hardly done it any other way, as I wrote it virtually shot by shot, but he was a bit frightened with Jon Pertwee coming in."

Ironically, just as Derrick was beginning to move the programme in the direction he had long envisioned, his time on *Doctor Who* was cut short.

"I wanted to carry on. I really enjoyed doing *Doctor Who* and we'd got to the stage whereby how we wanted it to be was within our grasp, but then Bryant came up with this problem with *Paul Temple* [1969-71] where he couldn't cope with such a big co-production."

Paul Temple was a BBC international co-production with Taurus Film GmbH, Munich, based on the radio stories of Francis Durbridge. Peter Bryant had been offered the opportunity to produce it after leaving *Doctor Who*.

"That was why I had to leave *Doctor Who*, because Peter had totally f***ed up *Paul Temple* and it would have been a big, big loss of money if they'd had to cancel it. I didn't want to step away from *Doctor Who*, I wanted to stay, but they were in such a s***ty state that Peter Bryant virtually insisted to the Head of Series [Andy Osborn] and consequently it went up the hierarchy to Shaun Sutton. He said, 'What are you going to do?' and I said, 'I'm not going to do this again, not under Peter Bryant, I'll only do it if you make me a co-producer so I've got some power and won't have to stand any s***'. And so they did, and about a month or two later Peter collapsed from drinking."

Peter Bryant subsequently retired from the BBC, leaving Derrick as sole producer for *Paul Temple*, but even today his regret at having to leave *Doctor Who* behind is evident...

"I wish I'd been there. Barry Letts [Derrick's successor as *Doctor Who* producer] was an old actor-director who was known to Shaun Sutton and BBC bosses, and he was the type of normal, hierarchical career man who was probably asked to do it by Shaun.

"When I left I don't think anybody wept tears because I'd caused an awful lot of aggravation. If it's wrong, put it right! I don't believe in pussyfooting around, I upset everybody! But some people appreciated me – I know Jon Pertwee did, he was pissed off when I left.

"I got on terribly well with him, I nursed him through his first show with the Autons, which because of this strike we did all on location and film. He loved that, he said he'd been dreading going into the studio. I said we'll do it scene by scene, word by word if you like, so he knew he'd got a real friend."

Growing frustrations with the politics and management of the BBC resulted in Derrick making the unprecedented decision to set up his own independent production company, with his first series a children's adventure show based in a Swiss Alpine hotel where a young skier was training for the Olympics.

"I had a new series which I had to finance some way or another, which is not easy. I finally came to the end of a week of trying this and that and the other, and thought I'll send it to [ITC media tycoon] Lew Grade and see what he thinks.

"I was told I had to present it in two paragraphs, no more. So I sent off this immaculate presentation, with a budget saying how much I needed, on a Friday, and thought I wouldn't get a reply for about a month, if he even read it. Then, Monday morning, I was in the bath at about seven, when my wife rushed upstairs saying it was Lew Grade on the phone. I didn't believe her, but I went downstairs, naked and freezing cold.

"He said 'It's Lew Grade! I want you to come in and see me...' 'When?' 'Now!' I finally twigged that it was actually Lew Grade, and so I steamed across to his offices at Marble Arch. There was nobody there because it was still very early, no receptionist or anything, and so I rang on the internal telephone. 'Can I speak to Lew Grade?' 'No he's having his breakfast!' I told them who I was and was sent up to the sixth floor where he had finished his bacon and eggs and was lighting his big cigar. It was his showcase you know, part of his personality.

"He asked me to sit down, and said, 'I've read this script, it's good, a good idea, can you do it? For the budget? How much do you want from me?' I told him £40,000 to complete the entire production – 'You've got it!' He got on the telephone and called for his heads of department, introduced me and said I was doing a series called *Skiboy*, and they were giving me £40,000 for 13 episodes which they'll sell on the air to the networks, help him where you can, goodnight, goodbye!

"I came out of there, having previously struggled to raise the money, and we then had to do all the casting, get the stars, whatever, and head up to the Swiss Alps! I've been so lucky, but I think it's my tenacity which got me there."

Derrick's subsequent experiences trying to sell the format to an American network highlight his frustrations with the US television industry.

"They wanted to do it in America. I said, 'It's set in Switzerland, it's about skiing!' They said they could do it on Magic Mountain or something. I said 'I suppose so, but what do you want me to do? I wrote it, I made it, I sold it' and they said they wanted me to be executive producer, which meant a big office, a secretary and a big salary. I said, 'It takes creative talent to do this sort of stuff and I don't think you've got it'.

"I hate writing for Americans, they're awful," Derrick continues. "I was doing a big movie for Quinn Martin. Great guy, nice guy. I sent him an idea about the Berlin Airlift. It had been done before as a film, but not very well. So I got hold of the original history books, and sent this to Quinn who said, 'Let's do it'.

"He got an American producer-writer who did this superb breakdown, and we went in to see Columbia, who would be backing it. This Columbia executive turned out to be 25 years old, and the first thing he said to me when we get into this vast office was 'What we need in this story is a boy, a girl, a love story and a dog'. Quinn looked at me and said, 'What do you think, Derrick?' I said, 'Tell him to go and shove it, I won't work with crap like that', and I walked out."

Although he was no longer directly involved in producing *Doctor Who*, Derrick kept a cursory eye on the programme's development thanks to the man now credited as the show's creator.

"Sydney Newman used to send me copies. We weren't friends, I was just the guy who was producing his show, but I think he appreciated what I was doing. I worked for him as an actor when he was at ABC producing plays.

"He was okay, but the ideas he came up with, like the one for *Doctor Who*, were about this big," he says, holding his thumb and forefinger close together, "and you were expected to make them that big," he adds, holding his hands a foot apart.

Derrick Sherwin in the early 1980s.

It's obvious that Derrick's decades of experience as an actor, writer and producer have left him with strong opinions about what makes for good television, and he is swift to dismiss many contemporary programmes.

"Television today is appalling. Some of the drama is good, but not enough. They do all of these cheap shows – I can't stand *Strictly Come Dancing* for instance – and I can't stand all these awful talent shows they put on. I'm not blaming the big companies, because they've got to fill these damn screens, and that's not easy. But standards have gone down market."

Like most writers, he recognises the importance of a good script, and what elements are necessary to make it work.

"The script is the beginning of everything. It's the basis on which everybody who is working with you needs to use their creativity – the actors, the directors, all the creative elements of any production rely entirely on the script. It's the blueprint, and if you haven't got that, you've got nothing. That's why I had terrible rows on *Doctor Who*. 'How did you commission this piece of s***?' That's also why I put Peter Ling's script up ►

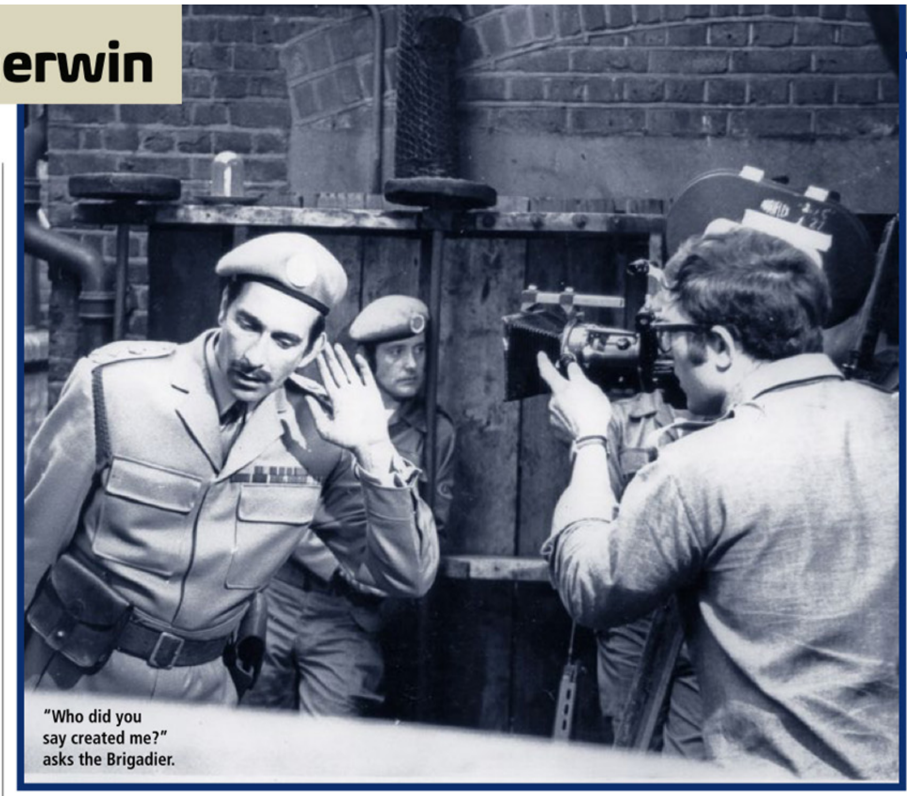
◄ for production, because I knew it was the way to go. I knew he knew his children's stories backwards, and thought this cannot fail. It had a hard time because of budget but apart from that... You don't need to change a word on a script like that because it all falls into place.

"The first *Theatre 625* I wrote [*Yob and Nabob*], I wrote overnight and not a word was changed from the beginning to the end. It was a great feeling, but you're only as good as what you've written. Writing is led by character and creativity. Even me writing now, I don't sit down and write a beginning, middle and end, that's not the way I write. I write characters, and I let the characters take along the story which I have basically outlined.

"It's got to be about people. It's got to have the ability for audiences to be in tune with the actors, the characters, they've got to see a bit of themselves in there, there's got to be empathy. That's why I gave Benton to Lethbridge-Stewart, you put them together and it creates sparks."

Despite having worked in various formats on a variety of television series, Derrick admits he prefers writing films: "It gives you time to think and work things out. I could halt a film for five minutes, and I used to do that because I was told by one very clever director, 'Derrick, if you want any attention, don't move, when you want to switch, move'.

"That was Johnny Jacobs on *Journey's End* [*Twentieth Century Theatre*, BBC 1960], where I played Raleigh. Taught me a hell of a lot. In fact I was so believable on it that my mother called up having watched it crying out, 'He's dead, what have you done with my son? He's dead!' The power of television!"



"Who did you say created me?" asks the Brigadier.

Derrick is now the earliest surviving producer of *Doctor Who*, but he has a very low regard for other eras of the show, particularly its current incarnation, executive-produced by Steven Moffat...

"I've watched some of the recent ones, and what they're doing now I find pseudo-cerebral, in that you overlap stories. Moffat irritates me. All that happens is you get to a stage where to get out of it he pulls out some computer graphics."

That's a little unfair, surely? While it might not be to everyone's taste, today's *Doctor Who* amounts to rather more than just some computer effects...

"Well, I don't think he's very clever, he gets on my tits frankly, the way he constructs stories," Derrick continues, shrugging. "It moves so fast that audiences can't actually follow it. I know I would never write for him, because I would write: 'So-and-so-and-so-and-so. Pause. A moment to think.' He wouldn't have that, I'm sure he wouldn't."

Like several of his contemporaries, Derrick was at one time linked with a proposal to independently produce the series.

"After I left it and Jon Pertwee got out they said it was the end of *Doctor Who*. I said, 'It can't be, it's got a lot of life left in it!' So I wrote to the BBC and said 'Look, I'd like to make you an offer. I would like to produce *Doctor Who*. You give me the rights, I will do all the shows with my finance and I will give them to you for free to air.' But they refused.

"I've been so pissed off with the BBC all my life," he continues. "The good shows I did, I loved. The *Thirty-Minute Theatres*, *Theatre 625*, the *Wednesday Plays*... some of them were very, very good. But the crap I had to put up with when I became a story editor or producer was all the s*** which had been there forever under the BBC, but you've got to go with it because they're the bosses. If I'd run any of my companies like that it would have been dead in a week."

"I'm a fixer. You could only produce a programme if you knew what everybody did..."

Having moved to Thailand for a time, Derek eventually returned to the UK a couple of years ago, and once again attempted to assert his creative rights over UNIT.

"I made the complaints over and over again," he say, angrily. "I still make them and it's been taken over by the legal department. It's still mine as far as I'm concerned. A couple of years ago, when I got back from Thailand, I did it again and they said the BBC own these rights. I said they didn't, because I was contracted to do it. They said they didn't agree so I told them to get the bloody contracts out and have a look at them, but they said they couldn't access the files now. I said, 'That's not my bloody fault!' and they finally offered me £5000 to go away.

"I was skint then, having just come back from Thailand, and so I said okay – but I didn't relinquish my copyright. So they paid me off with five grand and said, 'Sue us'. I went to some lawyers and said I wanted to take action against the BBC, and they said it's going to take a lot of research and would cost me £40,000. I didn't have 40,000 shillings, let alone pounds, so that's where it stood."

But Derrick hasn't given up on his claim, and hopes to use the profits from his latest project to finance further legal action: "If I get these four big movies together I will spend £40,000 on suing the BBC," he reveals. "It's wrong. It's bullying. They've given rights to merchandising companies and all sorts. They said you can't claim copyright because you don't have the copyright on Lethbridge-Stewart. I said I did – I created him in *The Invasion*!"

Derrick is now firmly ensconced back in his homeland, and is still writing in various capacities, including completing his aforementioned memoir.

"I was asked to do it by Fantom Books, and I said 'Well yes, I can tell you about my time on *Doctor Who* but there were all sorts of things which lead up to that and have been as a result of that afterwards, so what would you like me to write?'

"They said, 'Write your autobiography', which is much better. The first thing I can remember is being five years old and getting the crap beaten out of me by my mother to send me to school, for which I've been eternally grateful because it taught me to read and write.

"I sat down and wrote it and went on beyond *Doctor Who* to my time in Thailand. It was a major part of my life – I got married again, twice, the first time was a disaster but the second turned out beautifully. I had to go back in time to try to remember things that happened, and of course I've remembered even more since. I might write more about Thailand, because some bloody brilliant stories came out of that, especially my time running a girly bar..."

Derek follows this with a series of anecdotes far too salacious and indeed, litigious, for a family magazine, but all told with the same flair, humour and obvious enthusiasm which he displayed over the previous couple of hours. One thing remains certain – Derrick is very much still a great storyteller.

The importance of Derrick Sherwin in securing the future of *Doctor Who* beyond the 1960s should not be forgotten, and his influence unquestionably changed the show in ways which continue to be felt even today. As script editor, writer and producer, his multi-faceted involvement with *Doctor Who* taught him what he needed to know to correct his perceived flaws in its format, leading to a brand new era in the series' history.

"I'm a fixer," he reflects. "To my mind you could only produce a programme if you knew what everybody did and how to do it, because if they didn't get it, you could tell them what was wrong and how to put it right. That was my idea of a producer, a jack of all trades." DWM

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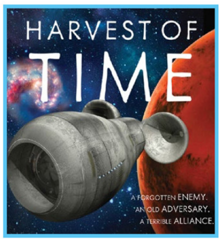
THE BEST OF 2013!

MERCHANDISE POLL

Let's turn back the clock 12 months, to present the results of the 2013 merchandise survey! What were your favourite *Doctor Who* books, audios, DVDs and magazines during the 50th anniversary?

COMPILED BY **PETER GRIFFITHS**



BOOKS FICTION

RANK	BOOK	AVERAGE OUT OF 10
1	Harvest of Time (Alastair Reynolds)	8.65
2	The Dalek Generation (Nicholas Briggs)	8.43
3	The Silurian Gift (Jacqueline Rayner)	8.29
4	Hunters of the Burning Stone (Scott Gray *at al*)	8.18
5	Plague of the Cybermen (Justin Richards)	8.04
6	The Chains of Olympus (Scott Gray *at al*)	7.96
7	Summer Falls (James Goss)	7.86
8	Nemesis of the Daleks (Various)	7.54
9	Shroud of Sorrow (Tommy Donbavand)	7.48
10	Nothing O'Clock (Neil Gaiman)	7.39

ALASTAIR REYNOLDS, AUTHOR OF *HARVEST OF TIME*: "Being able to play in a part of the *Doctor Who* universe was sheer joy for this lifelong fan. I spent a year rewatching Pertwee episodes, taking mental notes – including several stories that I hadn't seen since they were originally transmitted in the early 1970s. For me this is quintessential *Who*, and if I've managed to capture a little of the atmosphere and character interplay in *Harvest of Time*, I'm well pleased. Thanks to all who voted for my book, and to my fine editors Albert and Justin for all their enthusiasm and input."

BOOKS NON-FICTION

RANK	BOOK	% VOTE
1	The Vault (Marcus Hearn)	21%
2	Who-Ology by (Scott & Wright)	17%
3	The Doctor: His Lives and Times (Goss & Tribe)	15%
4	The Essential Guide	15%
5	Robert Holmes: A Life in Words (R Molesworth)	12%
	Others	20%

MARCUS HEARN, WRITER OF *THE VAULT*:
"I was very anxious about writing a *Doctor Who* book, given that this was for the 50th anniversary and so many books had gone before. I took a different slant with the editorial and Peri Godbold certainly brought something fresh to the design. We're both delighted that so many people liked it."

AUDIO BIG FINISH

RANK	AUDIO	AVERAGE OUT OF 10
1	The Light at the End	9.14
2	The Justice of Jalxar	9.08
3	The Scorchies	8.98
4	Starlight Robbery	8.91
5	The Auntie Matter	8.76
6	1963: Fanfare for the Common Men	8.74
7	Afterlife	8.60
8	Prisoner of Fate	8.45
9	The Wrong Doctors	8.19
10	The Lady of Mercia	8.04

NICHOLAS BRIGGS, WRITER AND EXECUTIVE PRODUCER OF *THE LIGHT AT THE END*:
"I'm so bowled over that we've won this. Everyone involved poured so much love into it. From David Richardson and John Dorney giving me the germ of the idea for a story I thought was impossible to write, through all the Doctors, companions and supporting actors, Jamie Robertson's stupendous music and sound design and Alex Mallinson's fantastic packaging design. We had great support from our boss Jason Haigh-Ellery and the BBC who gave us the go-ahead to do it. And last, but not least, that great review from **DWM**, calling it 'pure gold'. I'm bursting with pride. Thanks to all of you who voted."

AUDIO AUDIOGO

RANK	AUDIO	AVERAGE OUT OF 10
1	Destiny of the Doctor: Night of the Whisper	9.12
2	Destiny of the Doctor: Death's Deal	9.03
3	Planet of the Daleks (talking book)	8.97
4	Destiny of the Doctor: The Time Machine	8.82
5	Destiny of the Doctor: Babblesphere	8.73
6	Destiny of the Doctor: Vengeance of the Stones	8.42
7	Doctor Who at the BBC: Lost Treasures	8.39
8	Destiny of the Doctor: Hunters of Earth	8.04
9	The Gunfighters (talking book)	7.87
10	The Tomb of the Cybermen (talking book)	7.76

JOHN AINSWORTH, PRODUCER OF THE *DESTINY OF THE DOCTOR* RANGE:
"I'm delighted that *Night of the Whisper* has come top of its category. It was a real privilege to create a brand-new adventure for the Ninth Doctor as part of the *Destiny of the Doctor* series of audio adventures to celebrate the 50th anniversary."

BEST DVD RELEASE

RANK	DVD	% VOTE
1	The Enemy of the World	29%
2	The Day of the Doctor	14%
3	Terror of the Zygons	9%
4	The Complete Seventh Series	8%
5	The Tenth Planet	8%
6	Inferno – Special Edition	5%
7	An Adventure in Space and Time	5%
8	The Ice Warriors	4%
9	The Aztecs – Special Edition	4%
10	The Mind of Evil	3%
	Others	11%

BEST DVD EXTRA

RANK	DVD EXTRA	% VOTE
1	Galaxy 4 reconstruction (*The Aztecs*)	14%
2	Prequels/Pond Life (*Complete Seventh Series*)	14%
3	Doctor Forever (*The Green Death* and *Inferno*)	13%
4	Taken Out of Time (*Shada*)	9%
5	Hadoke versus HAVOC (*Inferno*)	8%
	Others	x%

THE BEST THING ABOUT THE 50TH ANNIVERSARY

RANK	DVD	% VOTE
1	The Day of the Doctor	16%
2	"The whole thing"	14%
3	The Five-ish Doctors (Reboot)	14%
4	The Night of the Doctor	13%
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7	Missing episodes being returned	5%
8	John Hurt	5%
9	Tom Baker	4%
10	The 50th Celebration convention	3%
	Others	9%

BBC DOCTOR WHO MAGAZINE

BEST ISSUE OF DWM

RANK	DWM ISSUE	% VOTE
1	**DWM** 467 (The 50th Anniversary)	26%
2	**DWM** 466 (Return of the Lost Stories)	17%
3	**DWM** Special 35 (Missing Episodes, telesnaps)	8%
4	**DWM** Special 34 (Missing Episodes, telesnaps)	6%
5	**DWM** 463 (The Big Comeback)	6%
	Others	37%

BEST COVER

RANK	DWM ISSUE	% VOTE
1	**DWM** 467 (The 50th Anniversary)	18%
2	**DWM** 466 (*The Web of Fear*)	15%
3	**DWM** 459 (*Cold War*)	9%
4	**DWM** 461 (*Dr Who & The Daleks*)	7%
5	**DWM** 465 (*The Light at the End*)	7%
	Others	44%

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50TH ANNIVERSARY
SOUVENIR ISSUE

BEST COMIC STRIP

RANK	DWM ISSUE	AVE/10
1	Hunters of the Burning Stone (**DWM** 456-461)	8.95
2	John Smith and the Common Men (**DWM** 467)	8.02
3	A Wing and a Prayer (**DWM** 462-464)	7.84
4	Welcome to Tickle Town (**DWM** 465-466)	7.62
5	Pay the Piper (**DWM** 468-469)	7.21

BEST INTERVIEW

RANK	INTERVIEWEE	% VOTE
1	Jon Pertwee (**DWM** 457-458)	15%
2	Steven Moffat (**DWM** 468-469)	15%
3	Matt Smith/David Tennant (**DWM** 467)	13%
4	Frazer Hines (**DWM** 458)	10%
5	Waris Hussein (**DWM** 466)	8%
	Others	39%

BEST SPECIAL FEATURE

RANK	FEATURE	% VOTE
1	The Way Back (**DWM** 463-464)	18%
2	Hero of the World (**DWM** 466)	13%
3	The Peter Cushing Scrapbooks (**DWM** 461)	12%
4	Introducing the Twelfth Doctor (**DWM** 464)	10%
5	Who Was Anthony Coburn? (**DWM** 467-468)	10%
	Others	37%

THE WAY BACK
PART ONE: BRING ME TO LIFE
"I had people lining up to tell me it was idiocy."

BEST DWM REGULAR

RANK (2012 RANK)		REGULAR FEATURE	AVE/10
1	(1)	The **DWM** Review	8.67
2	(2)	Gallifrey Guardian	8.23
3	(5)	The Fact of Fiction	8.11
4	(7)	Steven Moffat/Production Notes	7.67
5	(4)	Countdown to 50	7.57
6	(3)	Coming Soon	7.56
7	(6)	Episode Previews	7.54
8	(8)	The Comic Strip	7.44
9	(10)	Wotcha!	7.37
10	(–)	Relative Dimensions	7.29
11	(11)	Public Image	7.29
12	(9)	Galaxy Forum	6.91
13	(12)	Competitions	6.60
14	(15)	The Time Team	6.58
15	(13)	Beyond the TARDIS	6.04
16	(17)	Crossword	5.20

THE DWM REVIEW
The Reign of Terror
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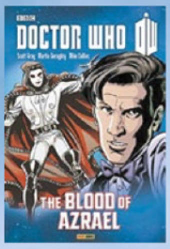

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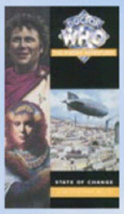

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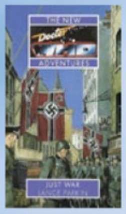

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RELATIVE DIMENSIONS

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

Ignorance is bliss

Watch out! After last issue's investigation into whether spoilers *really* spoil, there's still danger lurking nearby...

BY **JACQUELINE RAYNER**

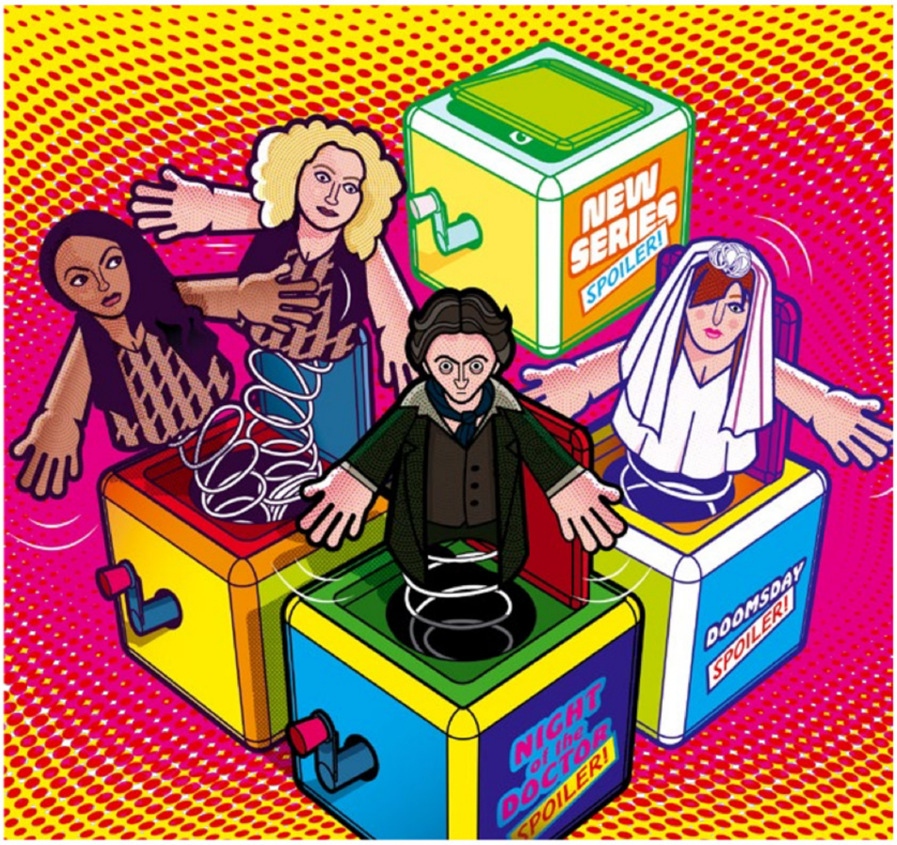

NEW SERIES
SPOILER!
DOOMSDAY
SPOILER!
NIGHT of the DOCTOR
SPOILER!

ILLUSTRATION: **BEN MORRIS**

'I get heavily emotionally invested in fiction. I live inside books and television programmes. I care. I stop breathing when it gets tense...'

New *Doctor Who*: how do you watch yours?

Obviously the answer is 'I just sit in front of the telly and point my eyes at the screen', but aside from that, it's not quite so straightforward...

Yes, it's been a hot topic in **DWM** recently, so let's talk spoilers, sweetie. I hate and fear them. Oh, I'm fine with knowing bits and pieces, but don't tell me things that the creators intended to be a surprise. As I've mentioned before, my top moment in recent years of *Doctor Who* was the Doctor, but *definitely* not the one I was expecting, popping up in *The Night of the Doctor*. Oh my word yes. And I can't forget Mels regenerating into River (nope, genuinely didn't see that one coming), Catherine Tate materialising in the TARDIS, the woman Donna was talking to turning out to be Rose... Those are the things that have me punching the air, and I'm glad I wasn't robbed of those viewing experiences. I still hold grievances against the people in offices where I was working who loudly announced spoilers for both the *Buffy* and *Angel* finales on the respective days of UK broadcast, totally negating my immense efforts to avoid any information online (and they didn't even watch *Buffy* or *Angel*! They just did it to show they knew! Aaaaaargh!). I got up at whatever early hour of the morning it was to watch the UK/US simulcast of the *Lost* finale to avoid anything like that happening again (and if you knew how much I like my sleep you would know what a sacrifice that was). Admittedly, once I'd seen it I wished I hadn't bothered (actually, I wished I hadn't bothered watching the entire series), but that's another story.

Husband, on the other hand, doesn't mind spoilers. He likes them and actively welcomes them. In fact, if it were possible to have the entire episode spoiled before watching the episode, he would do so. There's a reason for this, though, which is to do with another way in which our *Doctor Who* watching experiences are totally different.

I get heavily emotionally invested in fiction. I live inside books and television programmes. I care. I stop breathing when it gets tense. My heart races as characters try to escape. I hate it when I can see the fiction has been really cynically designed to emotionally manipulate me, and yet can't help myself getting emotionally manipulated anyway. I cry *a lot*. I really do mean *a lot*. We're talking buckets here. But if I feel betrayed by the plot, or the characters, or especially the ending (hello again, *Lost* finale), that's it. The entire series/book is ruined for me, at least temporarily.

It isn't like that for husband. For him, there's an endless pantheon of outstanding culture out there and not enough hours in the day to consume it all, so he's always eager to be onto the next thing. Our complete and total incompatibility in viewing matters is demonstrated whenever an emotionally charged film or programme finishes, and he's discussing what DVD to put on next while I'm still a soggy heap in the corner. "How can you think of anything else?!" I cry as I howl into an entire boxful of tissues, knowing I won't be good for anything for the next half hour. Or, in the case of *Earthshock/Father's Day/Journey's End*, for at least a week.

But *Doctor Who* isn't just another programme for him, so there is an emotional component, just a different one. According to him, there's too much resting on *Doctor Who*, a show that consumed his childhood and became the foundation for his adult life, for him to be able to actually *enjoy* watching a new episode for the first time. The weight of expectation (all those years *without* new *Doctor Who*) is such that the first viewing exaggerates that which disappoints. He can't properly enjoy it until the second time of watching, because it's much less pressured. Spoilers enable him to process some of the potential disappointments in advance. There are quite a few recent stories I've only watched once, despite loving them. He's watched all of them more than once, even the ones he hated. And some of those ones he used to hate, he now loves. Fans, eh?

But what of the children? They watch *Doctor Who* entirely in the moment. If there are monsters, they run around pretending to be the monsters. If it has funny bits, they repeat the funny bits. Again and again and again. So they might miss a bit of the plot, so what? This is how they're enjoying it. Yes, we may hiss "Mummy and Daddy are trying to *watch* this," but that completely childlike appreciation is really the way to watch telly.

I'm now going to pass this column to husband so he can point out how much I've misrepresented him. Fingers crossed for marital harmony... [*Ten minutes later*] Husband has rewritten all the bits about him. Marital harmony breathes a sigh of relief. **DWM**

THE DWM REVIEW

PLUS! A PREVIEW OF **UPCOMING RELEASES**

Time Heist

Four new episodes of *Doctor Who* have been broadcast since our last issue – so **DWM** puts each of them, in turn, under the microscope...

TV EPISODE REVIEWS BY **GRAHAM KIBBLE-WHITE**

TELEVISION BBC One
STARRING Peter Capaldi (the Doctor), Jenna Coleman (Clara), Samuel Anderson (Danny Pink), Keeley Hawes (Ms Delphox), Jonathan Bailey (Psi), Pippa Bennett-Warner (Saibra), Ross Mullan (The Teller), Trevor Sellers (Mr Porrima), Junior Laniyan (Suited Customer)
WRITTEN BY Stephen Thompson and Steven Moffat
DIRECTED BY Douglas Mackinnon
FIRST BROADCAST 20 September 2014

Anomaly, rubbish, paradox (and particularly this year) *thing*. These are *Doctor Who* words. Heist, isn't. Where they are fuzzy phrases, it is assured. In the Doctor's universe, one solid hope outweighs a cartload of certainty, so it's an interesting exercise to see our bumbly fumbly do-the-best-you-can show slick back its hair and channel a little of that *Little Green Bag* swagger.

Well, to a point. It remains *Doctor Who*, so it's more of a 'big blue box' silly walk – a laboured comparison, but, hopefully, you see my point.

This is a tale that in the very first shot spins expectations so that the Satanic Nebula is entreated over visuals of Clara's smalls tumbling around her Zanussi. The move establishes something important about *Time Heist,* that it has no serious pretensions towards being cool in a Tarantino or *Ocean's Eleven* way. Although, there is some flirtation with the aesthetics – the golden glow from the innards of the Architect's suitcase, the requisite slo-mo sequence of the grifters walking along in line-up and the imaginative wipes between scenes – everyone knows cool is anathema to *Doctor Who*. Cool cannot accommodate the notion of a psychic space slug who is hopelessly in love with another psychic space slug.

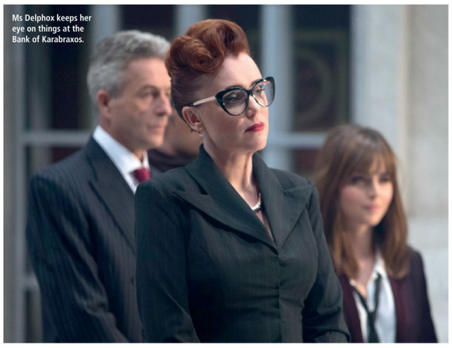
Not so big on the glamour, then, but Steve Thompson and Steven Moffat's script does still act as something of a proposition bet: we think we've understood the game, but a switch-up at the last moment reveals additional components which, unknown to us, have always been in play. It's all about that jump-cut. One moment the Doctor is talking on the TARDIS phone, the next he's shrieking in horror at a memory worm. Between these two points is the explanation for all that follows. However this is a promise for later.

As well as deferred revelations, a caper of this type requires a sequence wherein we see the gang coming together. Mindful it only has 45 minutes to play with, *Time Heist* fulfils this obligation with absolute class. When we meet Saibra (Pippa Bennett-Warner) and Psi (Jonathan Bailey), it's already a done deal. So much so, they're in the midst of the mission with bank security about to break into the room. It's abbreviated storytelling at its very best, although it does mean both characters only ever really exist as sketches. Initially I took Psi to be a twenty-first-century Pex (of "brave and bold as a Kang should be" fame), but then that very welcome glimpse of *Doctor Who Weekly*'s Abslom Daak crystalised it. Psi has the leather jacket, silly hair and cyborg appendages. She, the crazy superpower. Both are of that same brutally heightened comic-strip world as Daak. After this, one can imagine Psi's off to pull a few Gs with the Freefall Warriors in a shark-shaped spaceship.

The final prerequisite of a story such as this is the 'mark'. Enter Ms Delphox, played with largesse by Keeley Hawes. Could a pair of spectacles signal 'baddie' more than those? Her comeuppance is almost entirely justified by such eyewear. Happily, though, she isn't simply portrayed as yet another boringly evil banker. There's no – thank God – *The Now Show*-type satire around obscenely-sized bonuses and the like. This is a little more subtle, equipping her with the happy moral certitude that comes with being enmeshed into a big corporation. "I regret to say your guilt has been detected," she chirrups, when the Teller is sicced onto a potentially crooked customer. And then after the creature's made its cranial withdrawal, she bids "everyone have a lovely day," with a breezy kind of righteousness.

Under Moffat, hardly a year has gone by without duplicate characters being used as a plot point and we're at the stage now where our first guess always has to be that there's a clone around the corner. In this case, the Delphox/Karabraxos axis feels justified. Not only does the latter help to undercut the former's assuredness, but it's also a rather direct way of illustrating the self-loathing that will go on to fuel Karabraxos' deathbed *mea culpa*. That the mark is actually the customer is the ultimate switcheroo and something only *Doctor Who* could pull off. "It's not just a bank heist," says the Doctor, "it's a time travel heist!" A time travel heist, orchestrated by the Doctor from the future. Pretty clever.

Indeed there is a lot of cleverness around *Time Heist*. Aside from anything else, the starting notion of convincingly co-opting the Doctor into committing a bank robbery is challenging enough, but it's turned into light work. Alas, against this is the reality that on screen a lot of what is undertaken turns into rather lowbrow old school *Doctor Who*. So many corridors – like in the parodies. An inordinate amount of time is spent with characters creeping along the same piece of passageway, albeit lit in varying styles. And sometimes they're even trying to escape from a slow, lumbering monster – again, like in the parodies. When that escape comes, it's down one of many oversized ducts, hilariously signposted: 'No entry under any circumstances.' A *Doctor Who* story with this many service tunnels running through really does need to take a long hard look at itself. It's literally riddled with holes. Plus it's a massive visual undercut to all the propaganda about the bank of Karabraxos being impregnable.


Ms Delphox keeps her eye on things at the Bank of Karabraxos.

All hail the great architect!

Maybe I'm trying to work up an analogy with this. Maybe I'm trying to say that the experience of watching this story is a bit like being the night watchman in an art theft movie, who makes the stomach-sinking discovery that while a very pretty gilded frame still hangs on the wall, there's no sign of the expected masterpiece within.

No, actually, that doesn't work. Because while it was all kicking off, I enjoyed *Time Heist*. I particularly enjoyed Peter Capaldi almost dancing as he delivered the expositional bits, and giving it loads with his hands. Also, the line: "I was hoping for minimalism but I came out with magician." And the absolute overlap with *In the Loop*, his "shuttity up" being just a couple of consonant shifts away from Malcolm Tucker's celebrated "f***ity bye". Plus, despite me being disparaging about its mobility issues, the Teller is a quintessential *Doctor Who* monster. What's not to like?

Imagine a whooshing sound and all this text rewinding at speed in front of your eyes. Here we are again where we expected to be, back at the start. We're considering the *Who*ishness, or otherwise, of the word heist. Still looks weird in this context. But then a bassline creeps in. A shake of the tambourine. "Yeah!" We're not knocking over the Bellagio, the Mirage or the MGM Grand. We're heading for a chain-hotel, because in *Doctor Who* parlance that ice-cold phrase, 'the con is on', actually means – great news everyone! – the Novotel has been booked and Peter Purves, Ian McNeice and a man from *Torchwood* have confirmed availability.

Similarly, there's nothing arch about *Time Heist*. It's not attempting to pull the wool over anyone's eyes. It just seems to want to get in there, do the job at speed and with some style, and then get out again before any of us really cotton on to what's happened. That it doesn't quite bring it all together feels exemplified by the Doctor's limp last line – "Beat that for a date" – which plays like Thompson and Moffat returning to dialogue they'd originally put down as a placeholder in the hope something better would subsequently occur. But then, is the Doctor required to be firing off zingers all the time? This has been his heist movie, and lookin' back, on the track, he did it his way. **DWM**

The Caretaker

TELEVISION BBC One
STARRING Peter Capaldi (the Doctor), Jenna Coleman (Clara), Samuel Anderson (Danny Pink), Ellis George (Courtney Woods), Edward Harrison (Adrian), Nigel Betts (Mr Armitage), Chris Addison (Seb)
WRITTEN BY Gareth Roberts and Steven Moffat
DIRECTED BY Paul Murphy
FIRST BROADCAST 27 September 2014

Co-written by Gareth Roberts and Steven Moffat, *The Caretaker* opens with a celebratory yomp through the kinds of sheer nonsense *Doctor Who* can sometimes bring us. An impossible, cliffhanging situation on an Alan Dean Foster panorama, with vibrocutters and sand piranhas. Vibrocutters and sand piranhas, I ask you! It then has the impudence to summon the dank spectre of *The Underwater Menace*'s Fish People. Plus, later on, the Doctor talks of visiting the crocodile-worshipping locale of Crocodileopolis. "The name is a useful coincidence," he says, shining a light on the Terry Nation planet-titling protocol that has served us all so well.

But there's more to this than just playing with old motifs. In the Skovox Blitzer, we have a brand new baddie that's absolutely classic *Doctor Who*. Classic in the sense it's gloriously indicative of the programme when it's operating at its most perfunctory. This is a *Robot Wars* creation with a name that will never trip off the tongue. The voice is set on 'generic automaton' and the head-up display does as little as it can get away with. Which is fine. The Blitzer seems happy with its lot as a mid-range mechanical monster, hailing from the same notional workshop as Drathro, trading spare parts with the Chumblies.

This distillation of pure *Doctor Who* daftness offsets the fact the story mostly takes place in Coal Hill School and something approaching the real world. Yes, this trick has been pulled before in *The Lodger*, but it's instructive how differently the Twelfth Doctor plays the innocent abroad in comparison to his prior persona. There's still the same disconnect with humanity – I love that the Time Lord seems to think a janitor's coat would provide sufficient disguise to fool Clara – but now he has no interest in trying to engage with it. Instead he wants to lay low and get on with Doctory stuff. That wristwatch of invisibility won't build itself. Plus, there's a pleasing subtext that, along the way, he's probably also getting genuinely caught up in the caretaking too: "The walls need sponging and there's a sinister puddle."

However, there's another aspect that unsettled me.

I haven't really understood or enjoyed this Doctor's animosity towards soldiers, and so I've resisted commenting upon it so far. I'm assuming, or perhaps hoping, it's all working towards some kind of resolution that will make sense of what is otherwise a dispiriting prejudice on his part. Well, it needs to get there *very* soon, because in *The Caretaker*, this thread becomes horribly ensnared with something much worse.

Am I the only one who felt uncomfortable with the Time Lord failing to comprehend that Danny Pink could possibly teach maths? The gag is, because of Danny's military background, the Doctor presumes he's only good for PE. That's a reductive enough joke as it is, but the appearance is even worse. Here's an ►

> 'The Skovox Blitzer is classic *Doctor Who*, from the same notional workshop as Drathro, trading parts with Chumblies.'

The Skovox Blitzer goes about its blitzing.

The Doctor (for it is he!) goes undercover.

◂ educated white man telling an educated black man, "That ball isn't going to kick itself." Please, no.

The truth of the matter is, this scene has only come to pass because there is absolutely *no* racial undercurrent present in the show. There's no quarter given for the Doctor's treatment of Danny based around ethnicity, because in the world of *Doctor Who* colour is not an issue. Our hero can be rude to anyone in any way. It's all-inclusive rudeness, crossing all genders, sexualities and cultures. And yet… the visual is bad. It's similarly bad that the kids we see playing truant are black and that the Doctor asks "disruptive influence" Courtney, "Haven't you got shoplifting to go to?" The only child we do encounter who is revealed to be academically gifted – although her handwriting could be better – is Angelina, and she's white. The person whom the Doctor assumes is Clara's boyfriend (because it *couldn't* be Danny), and approves of, is also white.

I tell myself: No, he's calling Danny 'PE' because of the soldier thing (which is a bit iffy, and insulting to anyone watching who's in the forces or teaching physical education, but still), and next week Courtney's going to become a companion for an episode which will be terrific and empowering. The depiction of Coal Hill as a multi-cultural school is great and actually it's very witty to have the Twelfth feel warm about Adrian because he happens to look like his previous incarnation. I just hope everyone else watching was able to tell themselves the same.

Hacking my way through those misgivings, I can see that there are some wonderful things happening for Danny Pink. Samuel Anderson continues to imbue him with humanity, and it's a good writing decision to avoid the obvious route of his character seeing the Doctor as a romantic rival. Instead their dynamic is the distaste between a foot soldier and the officer class, which is new and exciting. We're also privy to an emotional maturity in the depiction of Danny and Clara's relationship. There's something solidly lived-in about scenes with the couple watching telly together while also discussing where to go from here.

One of the glories about those adventures by Gareth Roberts where the Doctor temporarily sets up shop in our world is that there's never ever any learning. Not for the Doctor, anyway. *The Caretaker* is absolutely not an exercise in humanising the Time Lord. He's Teflon-coated when it comes to that sort of thing, bouncing on through to the end credits no wiser than before. It's more about seeing how our world bends for him. How Danny is going to soldier on from this bombshell. And how (I hope) on the following Monday, kids all over Britain exhibited a new respect for the man in the fawn-coloured coat who's always doing something complicated with the school's heating system and whose pockets are full of bits. He's also the man who begrudgingly gets your ball back from the classroom roof, while, very possibly, setting up a secret, intricate plan to thwart an imminent alien invasion… DWM

Kill the Moon

TELEVISION BBC One
STARRING Peter Capaldi (the Doctor), Jenna Coleman (Clara), Ellis George (Courtney Woods), Samuel Anderson (Danny Pink), Hermione Norris (Lundvik), Tony Osoba (Duke), Phil Nice (Henry), Christopher Dane (McKean)
WRITTEN BY Peter Harness
DIRECTED BY Paul Wilmshurst
FIRST BROADCAST 4 October 2014

Since 1963 the TARDIS has taken us to zillions of exotic destinations, the gamut roughly ranging from Alfava Metraxis to Zolfa Thura. And yet the moon still feels way more exciting than any of them.

The sight of the police box descending slowly over the Marsh of Decay or maybe the Lake of Fear (seventeenth-century lunar nomenclature drawing from the same lurid well as First Doctor episode titles) tickles in the way it might if we recognised a local shop in the back of shot. Here's *Doctor Who* going to somewhere we *know*. But, with that familiarity also comes an awareness of how truly distant the landscape is – nearly a quarter of a million miles and over 20 billion dollars away – and how unforgiving too. It's truly alien territory, utterly inimical to life. There's no 'Earth-type' atmosphere to jolly things along. You can't fudge it on the moon.

Or can you? Peter Harness' story has audacious plans for this most constant of constants, but like our view of the satellite, it waxes and wanes. Waxing with some of the most terrifying and thoughtful *Doctor Who* in years, and waning with… what's the word? Is it 'silliness'? The dour, determined tone throughout would seem to eschew that, but, yes, I think elements of *Kill the Moon* are just plain silly. It makes reviewing the story a potentially dizzying prospect, zig-zagging between those two poles.

So let's take it sensibly, avoid sudden swerves. We'll meander carefully, and begin by picking out something that really works. That's the scares. Spider-like creatures jumping onto faces is nothing new in science-fiction, but it's never been done with as much squelchy, crunchy vigour as this in *Doctor Who*. It's the type of body-horror Robert Holmes surely dreamt of before Philip Hinchcliffe prudently applied a damp flannel. Let the 'too scary for children' debate froth up once more. Alongside this is a lovely, slow, creeping atmosphere. The moon itself is depicted in shafts of grey and black; that Lanzarote landscape desaturated into a creepy monotone. Plus there's the huge tension bound up in the counterintuitive bit where the Doctor counsels his friends, "Slowly, slowly," as a means of escaping a giant-arachnid.

The cast entirely falls-in with this approach. Hermione Norris is superb as Lundvik, conveying the character's fatalism, while Tony Osoba and Phil Nice play her crew with a similar world-weariness, beautifully elucidating the notion theirs is a threadbare and doomed operation. Ellis George as Courtney Woods also impresses, body-swerving all the potential pitfalls of being the annoying tag-along kid in the TARDIS (think: Artie or Angie).

So much of the above brings to mind *The Ark in Space*, and *Kill the Moon*'s greatest accomplishment is surely that it has the temerity to not just raise itself up in the image of that 1975 story, but position itself as a prequel. And does so with style. This isn't just my fan-brain overheating, desperately trying to organise together different bits of *Doctor Who* in some zealous filing operation. The script undeniably riffs on *Ark*; Earthlings out on the frontier, insectoids feasting upon them and the Doctor making use of a yo-yo to take a gravity reading. Near the final reel, it's revealed everything's now been teed up to send homo sapiens into space, presaging the eventual exodus from Earth on the Nerva Beacon. "[Humanity] endures till the end of time," says the Doctor, supplying a York Notes addendum to his fourth incarnation's "indomitable" speech.

Sadly, this triumphant moment is precipitated by an absolutely nutty revelation. "The moon's an egg!" gulps the Doctor, as if trying to swallow the news in embarrassment. I guess we should recognise this is big, conceptual thinking from Harness. However it calls to mind too unfortunate a scenario, especially when it's established the creature within is fowl-like in appearance. So one conjures a space rooster, a-clucking and a-scratching outside the exosphere, before eventually popping one out. How 'game-changing' this new information might be in terms of the tenets of *Doctor Who* is almost immediately nullified when – off-camera for propriety's sake – the newly born mega-chick squeezes out a replacement 2,160-mile diameter ovum. Oh, so that's alright then. To all intents and purposes the moon's back, so we need never speak of this again.

Ironically, it's around this incredulity-straining plot turn that the story steals another of its triumphs. Because the debates about "killing the moon" truly resound. Arguments between the various formations of the Doctor, Clara, Lundvik and Courtney, seem real. People say things people would actually say – the Doctor pulls out that reliable time-travelling fall back "I've never killed Hitler," and when he leaves, Lundvik concludes, as you very well might, "What a prat." However, Clara then broadcasting to the entire planet and turning their "terrible decision" into a global phone vote is, if you'll forgive the obvious pun, horribly eggy. "If you think we should kill the creature, turn your lights off," she says. Or, add '02' if you'd like Big Ron to come in and save the day. That the schoolteacher might try to absolve herself of such a horrifying choice is reasonable. That she does so in this fashion, less so. Still, we can look forward to Clara being recognised by *everyone* from hereon in whenever the TARDIS lands on Earth post-2049. "There she is," they'll say. "The 'lights on or off' girl!"

Nonetheless, it leads us into one final verbal confrontation, and if anything about *Kill the Moon* does feel game-changing, it's the exchange between the Doctor and Clara in the TARDIS at the adventure's close. This is breathtaking. I don't think anyone in the Time Lord's orbit has ever managed to adopt the high ground quite as Clara does here. All his grandiose talk about "little moments in which big things are decided" really is a load of old puff. It *is* patronising, and she tells him so. More than that, she basically instructs this incarnation – who's reaching a new zenith in self-satisfaction – to stop being such a massive tool.

Now there's a footprint, a mark, which may not fade. Clara's planted her flag in *Doctor Who* lore, and that's one giant leap for mankind. DWM

> '*Kill the Moon* raises itself up in the image of *The Ark in Space*, positioning itself as a prequel."

Mummy on the Orient Express

TELEVISION BBC One
STARRING Peter Capaldi (the Doctor), Jenna Coleman (Clara), Frank Skinner (Perkins), David Bamber (Captain Quell), John Sessions (Gus), Daisy Beaumont (Maisie), Christopher Villiers (Professor Moorhouse), Janet Henfrey (Mrs Pitt), Foxes (Singer), Samuel Anderson (Danny Pink)
WRITTEN BY Jamie Mathieson
DIRECTED BY Paul Wilmshurst
FIRST BROADCAST 11 October 2014

The first thing I did after watching *Mummy on the Orient Express* was to rewatch *Mummy on the Orient Express*. I know, in terms of endorsements that one's a proper cliché – *so good I sat through it twice!* – but it's true, and I just want to get it out there plainly and simply that I loved this story. Jamie Mathieson's tale is the most delicious *Doctor Who* so far this year. So rich, so *plush* an experience, you can almost feel its velvety drag on your skin. And all under the banner of a terribly wonky name, the worst ever parody of the Agatha Christie title – a particularly hard-won accolade when that field also includes the 1985 ITV Christmas Special *Minder on the Orient Express*.

So great were the excitements I found therein, I didn't even care when the titular terror was revealed to be yet another piece of computer hardware gone wrong. That's become such a go-to plot point for latter-day *Doctor Who* that when our hero was required to talk us through this mechanism yet again, he did so as if hashtagging it. Okay, everyone, from hereon in it's *#MalfunctioningTech*.

There we have it, probably the last thing you're going to read here that's at all snippy about this train ride. And so would those not wishing to travel on board today's service to Giddy Praise, calling at Over-Thought Character Analysis and Listy-Bit-Near-The-End, please alight now.

Of the many, many elements that enchanted me about *Mummy* we'll start with the greatest of all: the rehabilitation of the Doctor. Over the preceding three episodes I've felt a creeping disillusionment with how the programme has been portraying the lead character. This, it must be emphasised, is something completely separate from Peter Capaldi's performance, which has been dynamic and true to his scripts. But increasingly we've been learning that his incarnation is grumpy, remote. Disdainful. Prejudiced? There have been one too many times where the Doctor's stepped over a dead body with just a tart line to mark the person's passing, as if this kind of callousness is appealing to we viewers. It's easy to equate that kind of insouciance with cool (in the aesthetic sense). It requires far more invention to make someone who's good-hearted and optimistic also seem charismatic. But that had always been one of the core joys of *Doctor Who*.

Thankfully *Mummy* puts those pieces back together again. Not only do we see the Doctor being massively Doctorish – looking like Season Seven Jon, sounding like Season Fourteen Tom, thoroughly commanding the room and… *jelly babies!* – but, following the blow-out in last week's episode, he's finally given space to account for himself.

Don't get me wrong. This isn't a Doctor who's desperate to repent, and when Clara first goes there, saying how she felt she hated him, he just wants to natter on about planets. It's later, as they talk more calmly, that it finally comes out. "Sometimes the only choices you have are bad ones," he reveals, elucidating a little on the huge burden that comes with walking in eternity. For me – for Clara too – it makes sense. I get him now. I hope, however, that this exchange will also serve to humanise the Time Lord a little more. The smile he flashes when his companion reveals she's going to stick with him ("Really?!") is a promising start.

So here he is, like the Doctor again, delighting when Captain Quell wonders what he's a doctor of ("Now there's a question that's never asked often enough!") and really pumping the story. "What's the most interesting thing about the Foretold?" he asks Professor Moorhouse, without any preamble. Alongside that he's also getting to be very much his own man. Addressing the monster as "son" – "They've worked on you, haven't they, son?" – may seem a tiny detail, but I can't imagine any other incarnation doing it. It's a bit of a Glaswegian idiom anyway, but it also speaks of Capaldi's portrayal, of his Time Lord being the patriarch at the head of the table.

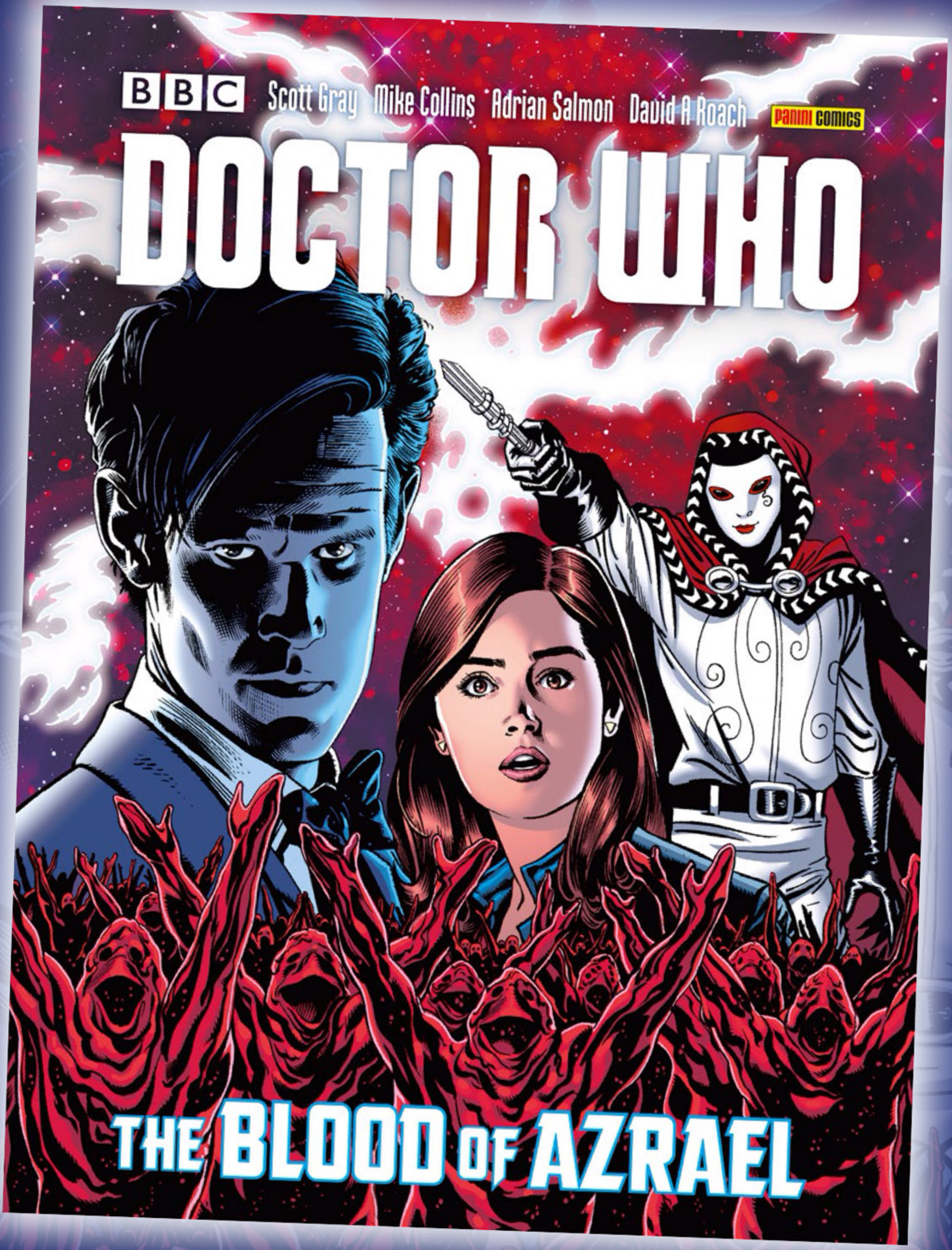
Captain Quell faces his final 66 seconds…

Around him fits the kind of environment that just works so well for this show, an abstruse setting with a recognisable hierarchy, where everyone's locked up together and quickly going mad. Lurching through that comes another genre entirely in the form of the mummy, realised in commendably meaty form. The thing is *terrifying*. It's probably that detail of its gammy leg, foot dragging, that seals it. Whenever the creature appears, up pops the onscreen clock, a gear-change in the music and it's not long before the flickering lights that precede it all become positively Pavlovian.

Believe me, I could keep going. Like the clappers. Murray Gold's score is exquisite, the kind of journey around the woodwind section that was quite the thing for zhooshy TV dramas back in the 1980s. There's a sublime cast, blessed with the most characterful of faces, from the wonderful Janet Henfrey as Mrs Pitt, who somehow seems to have the countenance of a woman with evil in her heart, to David Bamber, whose puckish ears and nose are semaphore for 'redoubtable'. And the jokes! "Are you my mummy?" asks the Doctor with maximum naughtiness, and then Frank Skinner (his Perkins joins the rarefied list of should-be companions) performs a lovely little rug-pull following our hero's dismissal of the Foretold: "You're relieved, soldier!"/"Phew! He's not the only one!"

I'm sorry. I realise I'm now just listing things, desperately trying to cram in as many of the pleasures from *Mummy on the Orient Express* as possible. That's because, some hours later and 900 words on, I still feel excited by this yarn. What a wonderful journey for all of us. Do you know, I think I might just slip back on board for another spin around the tracks… **DWM**

> **'The most enchanting element of *Mummy on the Orient Express* is the rehabilitation of the Doctor.'**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DOCTOR WHO
THE BLOOD OF AZRAEL

The final Comics Collection of the Eleventh Doctor
from the pages of Doctor Who Magazine!

COMING SOON!

50th Anniversary Collector's Edition

The 50th anniversary programmes from last year are collected into a big box of treats....

REVIEW BY **JONATHAN MORRIS**

DVD/BLU-RAY BBC
INCLUDES *The Name of the Doctor, The Day of the Doctor, The Time of the Doctor, An Adventure in Space and Time*
STARRING Matt Smith, David Tennant, John Hurt, Jenna Coleman, Billie Piper, David Bradley, Jessica Raine
WRITTEN BY Steven Moffat and Mark Gatiss
DIRECTED BY Saul Metzstein, Nick Hurran, Jamie Payne, Terry McDonough
FIRST BROADCAST 18 May – 25 December 2013
RRP £45.95 (Blu-ray), £40.84 (DVD)

This box set raises all sorts of interesting questions. The first is, as it includes the trilogy of *The Name of the Doctor, The Day of the Doctor* and *The Time of the Doctor*, is what to call the trilogy? *The Trenzalore Trilogy* is alliteratively pleasing but the middle story has nothing to do with Trenzalore. *The of the Doctor Trilogy* is too silly. And as the box set also includes *The Night of the Doctor*, is it even a trilogy? What's the Greek for 'three and a bit?'

It's interesting to compare the three different approaches to a 'celebration' episode. *The Name of the Doctor* is a simple story told in a complicated way that unfortunately gets bogged down in a succession of 'but there's an exception to the rule!' plot twists. But it's still a success, due to the funereal tone, spooky monsters (I've only just spotted the Whispermen in Vastra's window) and Clara dropping in on past adventures (although it worries me that *Arc of Infinity* and *Dragonfire* might give her the wrong impression).

The Day of the Doctor is so ingeniously plotted it requires repeated viewing to reveal all of its clever touches; I love that Matt Smith gatecrashes a Russell T Davies-era celebrity historical, leaving Clara to deal with a Steven Moffat adventure involving sinister statues. I love that the Doctor saves Gallifrey by making the bad guys shoot each other by ducking at the last instant. And I love that at heart it is an uncomfortably dark and serious story about whether the ends justify the means. Its only flaw is a lack of urgency or escalating threat so the climax comes out of nowhere.

Unfortunately there is a mastering problem with *The Day of the Doctor* in the Blu-ray edition. The problem is this. The episode was filmed at 25 frames per second, as is standard for UK TV. For the 3D version, it was slowed down to 24 frames per second, the normal frame-rate for cinemas; this is why the 3D version has a duration of almost 80 minutes while the 2D version has a duration of about 76 minutes. The Blu-ray of *The Day of the Doctor* released last December included the 80 minute version – both in 3D and flattened down to 2D. The Blu-ray of *The Day of the Doctor* in this collection omits the 3D version, so just contains the slowed-down and flattened-down-to-2D version.

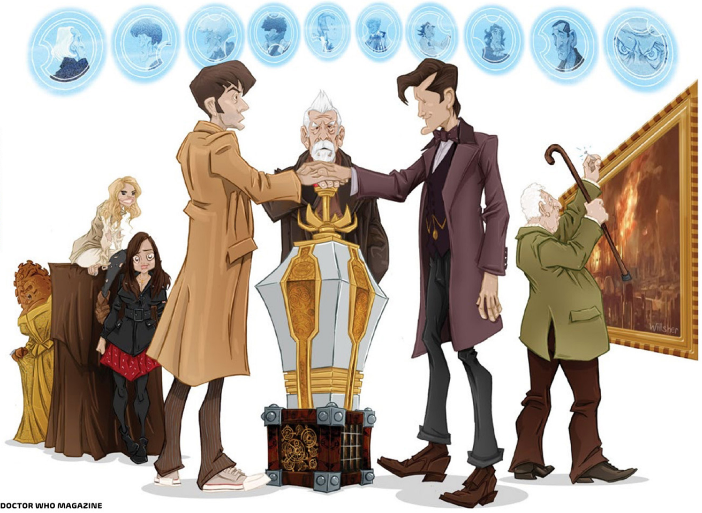


Illustration: Ben Willsher

The Name of the Doctor.

The Day of the Doctor.

The Time of the Doctor.

An Adventure in Space and Time.

Now, this is mildly irritating, but not the end of the world. The audio is digitally pitch-corrected so you would never even notice if it wasn't for the fact that there is a problem with the audio. It's in 5.1 and sounds wonderful on a 5.1 system, but if you are reliant on your television's inbuilt speakers you may find that the incidental music sounds whoosh-y and tinny. What appears to be happening is that when the 5.1 mix is converted to stereo all the phase inconsistencies between the discrete channels created *by* the digital pitch-correction start to cancel out and reinforce certain frequencies.

However, it's important to stress that, depending on your set-up, you may not find it noticeable or may be able to fix it (changing your Blu-ray audio settings from stereo to surround may help). And of course, it doesn't affect anyone viewing in 5.1 or the DVD release. But it is a shame that, as well as omitting the 3D version of the episode, the Blu-ray doesn't contain the broadcast version either.

And finally there's *The Time of the Doctor*, a simple story told in a simple way (aside from a wonderful scene where Tasha Lem explains all the unresolved threads from the previous three series; I was hoping she'd continue and explain *The Trial of a Time Lord*). There are a few elements that seem to be set-ups without a pay-off (the hologram clothes, the truth field) but it does what it sets out to do, providing Matt Smith with a deservedly epic send-off.

On the fourth disc is Mark Gatiss' *An Adventure in Space and Time*. The phrase 'labour of love' gets trotted out far too often but this drama is an unabashed love letter to *Doctor Who*, its creators and stars. If one wanted to be supercilious one could list all the points where dramatic license has been employed to tell a clearer, more emotional story. But that isn't the point, it's not supposed to be a *Crimewatch* reconstruction, it's a heartfelt tribute, one that moves me to tears the moment the Daleks arrive. One can imagine how terrible a BBC Four-style hatchet job by a non-fan could have been but this is the truest, warmest encapsulation of the magic of *Doctor Who* imaginable. There are so many little background details, lines of dialogue taken from notes scribbled on memos, you would need to watch it a dozen times in High Definition to spot them all (this collection is the first UK release on the drama on Blu-ray).

> **'*The Day of the Doctor* is so ingeniously plotted it requires repeated viewings to reveal all of its clever touches.'**

Bonus Features

The extras in this collection are so comprehensive it would probably be quicker to list what's *not* in it. So, not included are: the 15-second deleted scene from *The Day of the Doctor* made available on the official BBC website; Matthew Sweet's *Me, You and Doctor Who* documentary and BBC Three's *Doctor Who Live: The Afterparty* because it was – pre-recorded messages and montages aside – a glorious shambles. That aside, this box set has everything you could ever wish for. The anniversary offered a plethora of celebratory fare to assimilate; with this collection you can absorb it in easy-to-digest chunks until the next big anniversary comes along.

Each disc includes the *Behind the Scenes* or *Behind the Lens* mini-featurettes previously available on the official BBC website. Disc 1 (the one with Matt Smith on the cover) is something of a Paul McGann Special, featuring both his valedictory *The Night of the Doctor* and *The Ultimate Guide*, in which he proves a surprisingly knowledgeable and enthusiastic *Doctor Who* pundit. Bookended by a rather sweet mini-adventure, *The Ultimate Guide* is ideal for those of diminished attention span, as every talking head is interspersed with a frantic stream of clips. The cumulative effect is like having an overexcited nine-year-old explaining all of *Doctor Who* to you in a wild-eyed rush.

Disc 2 (the one with David Tennant on the cover) is something of a John Hurt Special, covering his appearance in the *Script to Screen: The 50th Read Through* behind-the-scenes mini-featurette which sadly only contains brief glimpses of the readthrough. The two introductions to the 3D cinema screenings are great fun, though there is something ironic about the fact that these pieces are presented in 2D. There is also *The Last Day* mini-adventure and *Tales from the TARDIS,* BBC America's potted history of the show's first 49 years.

Another BBC America documentary, *Farewell to Matt Smith* appears on Disc 3 (the one with John Hurt on the cover) which is something of a Matt Smith Special. There's a brief deleted scene from *The Time of the Doctor* as well as another mini-adventure as Brian '*The Power of Three*' Cox joins the Doctor in the TARDIS for *The Science of Doctor Who*. This lecture has been given the extra title *A Night with the Stars* to reflect that it has an audience of familiar faces drawn from the world of *Doctor Who* such as Charles Dance and David Baddiel. Unfortunately it suffers from the fact that *Doctor Who*'s acquaintance with real science is best described as 'nodding'; you could count the number of *Doctor Who* stories that acknowledge general relativity on one finger.

Disc 4 has Paul McGann on the cover so it should be no surprise that it features David Bradley in *An Adventure in Space and Time,* along with all the extras from the previous DVD release. In addition it includes the 2013 *Doctor Who at the Proms*, which will make fans of a certain vintage misty-eyed as the melodies of Slavin, Simpson and Howell are given the orchestral treatment. But most exciting of all is the inclusion of *The Five(ish) Doctors Reboot*, the highlight of the celebratory side-dishes. Davison, Baker and McCoy make a hilarious triple-act, sending up their public personas, there are surprise cameos galore, and its good-natured silliness captures the spirit of *Doctor Who* far better than any clip montage. It's a wonderful gift to the fans; the only oddity being that in this release, Russell T Davies' memorable ad-lib about the Doctor having sonic beams firing out of his eyes is faded early to lose him saying "Shoot them dead."

In summary, this box set is like being presented with an enormous cake; too much to digest in one sitting but great to enjoy for an occasional slice. It's a shame that it doesn't include the 3D version of *The Day of the Doctor*, that would have been the icing on the cake, but what remains is nevertheless a very large cake. And what could be more appropriate for a birthday? **DWM**

Philip Hinchcliffe Presents

AUDIO DRAMA Big Finish
WRITTEN BY Philip Hinchcliffe, adapted by Marc Platt
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), Carolyn Seymour (Mordrega), Gethin Anthony (Sir Edward Scrivener), Jamie Newall (William Redcliffe), Nigel Carrington (Sir Robert Harney)
RRP £55.00 (CD), £45.00 (download)

Hot on the heels of the last series of Fourth Doctor and Leela audios comes this box set, comprising two stories written by the producer of some of Tom Baker's most iconic TV stories in the 1970s, Philip Hinchcliffe, and newly adapted by Marc Platt.

The first is *The Ghosts of Gralstead*, and, at six episodes, it's an immediately different proposition than the recent Fourth Doctor plays. Taking place against a backdrop of freak shows, body snatching, child labour, and creeping alien menace, it has all of the gothic horror ingredients you would expect from a Hinchcliffe story.

The adventure begins as a predictably gruesome tale of Victorian surgeon Sir Edward Scrivener's family feud with his brother, and the mysterious apparitions that haunt their ancestral home. However, it soon becomes something much weirder, and much closer to Marc Platt's 1989 TV story *Ghost Light*, his own homage to Hinchcliffe's adventures.

The Ghosts of Gralstead plays out its story on two levels, which neatly mirror one another. An African tribesman, Abasi, is brought to England and raised a gentleman, just as another visitor from beyond our shores is setting herself up as a ladylike. Meanwhile, we discover that there are weird relics buried beneath Gralstead, and that the Earth at the centre of an ancient alien battle. The power conflict in Abasi's tribe echoes a space war, both linked to an awesomely potent artefact that can resurrect the dead and heal the sick.

Many of the TV stories Hinchcliffe produced jumped from one location to another partway through, giving them some added impetus and justifying their running time. He and Platt pull off the same trick here, with a change of scenery from Victorian England to Africa. The result is a play that links cosmic events to the fate of one human being, and left this listener overawed by the scale of what Hinchcliffe and Platt have pulled off.

In contrast, *The Devil's Armada* is smaller in every sense. At four episodes, it never develops anything like the scope of the first story. The flipside of Platt's *Companion Chronicles* story *The Flames of Cadiz*, it tells the story of the Spanish Armada from the English perspective. It also throws in a malevolent imp, a dogmatic, Catholic-hating witch hunter, and plenty of fruity yokels.

I have to admit that, whereas the longer play gripped me from start to finish, *The Devil's Armada* required me to skip back on a few tracks. Less attention-grabbing than its partner, it occasionally gets distracted in sub-plots that means that it lacks the momentum of *The Ghosts of Gralstead*. Where it wins out, though, is in Tom Baker's performance: the Doctor is genuinely furious about the witch trials, and when faced with the horrible dilemma of sacrificing his TARDIS to save the world.

Of the two stories, though, *The Ghosts of Gralstead* best encapsulates the qualities that make the Hinchcliffe episodes among the most beloved of all *Doctor Who*. As the days shorten and the air grows cold, it really feels like Saturday tea-time in 1977 all over again. **MATT MICHAEL**

The Worlds of Doctor Who

AUDIO DRAMA Big Finish
WRITTEN BY Justin Richards, Jonathan Morris, Nick Wallace
STARRING Colin Baker (the Sixth Doctor), Louise Jameson (Leela), Lalla Ward (Romana), Daphne Ashbrook (Ruth Matheson), Trevor Baxter (Professor George Litefoot), Christopher Benjamin (Henry Gordon Jago)
RRP £40.00 (CD), £20.00 (download)

It's amazing to think that Big Finish has now been producing original *Doctor Who* audios for 15 years. In that time we've had hundreds of stories, 22 new companions and six new Doctors. Big Finish has produced more new *Doctor Who* than the TV series. It's right that this milestone should be celebrated, and Big Finish has pushed the boat out, bringing together four of its best *Doctor Who* spin-offs in an adventure that spans time, space, death and reality. Across the ages, Jago and Litefoot join forces with the Counter-Measures team, UNIT and the Time Lords of Gallifrey to defeat a threat to the entire universe.

The first play is *Mind Games* by Justin Richards. At the New Regency Theatre a new act, the hypnotist Mr Rees (played with smooth menace by Jamie Glover), is wowing audiences with his mesmeric manipulation. Meanwhile, on the streets of Victorian London there's a killer on the loose – one who seems to be able to compel his victims to murder themselves. This is a case for Jago and Litefoot, and before long the duo unmask a strange truth – one that has implications that will echo through the ages.

It certainly echoes through to the 1960s, when the Counter-Measures team investigates *The Reesinger Process*. Various high-ranking British 'doves' are dying off, to be replaced by their hawkish colleagues keen to bring about World War Three and the atomic end of civilisation. A perfect evocation of Cold War paranoia, Justin Richards' second story not only neatly progresses the box set, but is also one of the stronger *Counter-Measures* tales to date, and an ideal introduction if you haven't yet had chance to hear the team in action.

The third story, *The Screaming Skull*, is by Jonathan Morris. It's a perfect example of this author's playful use of *Doctor Who*'s continuity, throwing together AudioGO's 'Nest Cottage' Fourth Doctor adventures, the TV show's Black Archive, and Big Finish's Terravores. It's entirely apt, given it features the 1996 TV Movie's Daphne Ashbrook and Yee Jee Tso in their secondary, *Companion Chronicles* roles as UNIT Captain Ruth Matheson and Warrant Officer Charlie Sato. Contacted by another disgraced UNIT Captain, Mike Yates, the three have to penetrate the Vault to discover that Rees is not as dead as he should be. It left me hungry for more UNIT stories featuring this team.

The box set concludes with *Second Sight*, by Justin Richards and Nick Wallace. Word of Rees' eerie powers has reached even the hallowed halls of Gallifrey, and Romana and Leela have been assigned. They're joined by the Sixth Doctor for a story that, while lacking the obvious hook of the earlier plays, still very neatly ties up this impressive collection.

Showcasing the range of Big Finish's different series, this box set goes beyond simply celebrating a milestone anniversary to become a superb expo of the company's versatility and contribution to the worlds of *Doctor Who*. **MATT MICHAEL**

Domain of the Voord

AUDIO DRAMA Big Finish
WRITTEN BY Andrew Smith
PERFORMED BY William Russell (Ian Chesterton), Carole Ann Ford (Susan), Daisy Ashford (Amyra), Andrew Dickens (Jonas Kaan/Tarlak), Andrew Bone (Pan Vexel/Nebrin)
FEATURING The First Doctor, Susan, Ian and Barbara
RRP £14.99 (CD), £10.99 (download)

The First Doctor, Ian, Barbara and Susan are left all at sea when the alien Voord attack the ocean planet of Hydra. With the TARDIS plunging countless fathoms and the Doctor and Barbara apparently drowned, Ian and Susan have to throw in their lot with the Hydran fleet. Before long, they are prisoners of the Voord and their pitiless master Tarlak, blood brother of the evil Yartek, and they learn the true and terrible secret of the Voord supremacy.

Domain of the Voord is the first in the new series of *Early Adventures*, a replacement for *The Companion Chronicles*. On first listen, the differences aren't all that apparent – William Russell, for example, still voices the First Doctor, and there's a mix of narration and dramatisation that distinguishes this from most of Big Finish's *Doctor Who* audios. However, the bigger cast and longer running time allow for a rather more epic adventure than the intimate *Companion Chronicles*, and writer Andrew Smith makes the most of the opportunity, crafting a story that would sit well next to sweeping, Hartnell-era space adventures like the original Dalek story and *The Keys of Marinus*. There is the mix of locations you'd expect from a Terry Nation story – an alien fleet, a deserted city, mountain caverns – and, of course, a planet that's named after its predominant environment.

This goes beyond pastiche, though. Smith's interest in alien societies – apparent from his TV story, *Full Circle* – is clear in his exploration of the Voord. Fleshing them out from the rubber-suited bogeymen of Marinus, he gives them a culture, a creed and a chilling *modus operandi*, one which seems at least partly inspired by the **DWM** comic strip *The World Shapers*. To balance this, Smith also makes the Hydrans a more interesting bunch than they might have been, so that we feel real investment in the fate of this planet.

As always, both William Russell and Carole Ann Ford give lively performances that recapture their on-screen personas. However, as the harsh, Voord supremacist Tarlak, Andrew Dickens gives the villain a genuinely nasty streak. After this, I can imagine him as the new voice of the Voord – a race that, thanks to this place, has gone from being more of Nation's also-rans (like the Mechonoids and the Kraals) to an alien species worthy of further development.

Domain of the Voord is a great start for this new range. I'm less convinced, though, of the need for a re-brand. There have been full-cast *Companion Chronicles* before, and short of re-casting the regulars, it's hard to see what the real difference is going to be. The news that Jemma Powell as Barbara and Elliott Chapman as Ben will be joining future *Early Adventures* is a clear sign, though, that Big Finish is more open to experimentation. Perhaps it's only a matter of time before David Bradley throws his Afghan hat into the ring… **MATT MICHAEL**

Mask of Tragedy

AUDIO DRAMA Big Finish
WRITTEN BY James Goss
STARRING Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace), Philip Olivier (Hector), Samuel West (Aristophanes), Alisdair Simpson (Cleon), Russell Bentley (Tyrgius/Slave Trader/Boy)
RRP £14.99 (CD), £12.99 (download)

In Ancient Athens, the Doctor teams up with playwright Aristophanes, Ace joins the encroaching Spartan army, and Hector realises that playing a hero takes more than just wearing the right mask.

Coming off the back of one high concept sci-fi comedy, *Mask of Tragedy* provides little immediate contrast. It's certainly funny thanks to James Goss' witty script, which is rich in its wry allusions to Greek theatre, which, he suggests, takes a lot of its inspiration from real giant beetles and metamorphoses. The relentlessly light-hearted tone is deliberately at odds with the horrible content – thousands of deaths from plague, an unending, destructive war that has robbed Athens of its youth and much of its freedom – in the same way that Aristophanes' satirical comedies make serious political points, and clearly evokes the style of the classic 1965 story *The Myth Makers*.

However, what we could have done without is the tendency of some of the cast to play it like they're in a bad sit-com. Theatrical it might be, but when you have a performance as compelling as Sam West's as Aristophanes, silly voices and larking about elsewhere don't really cut it. Equally, it undermines Philip Olivier's chance to play Hector as a subtly different character. At no point during the past few plays has this listener got the sense that Hector isn't just Hex by any other name, right down to his desire to jump in and help people. One of Hex's strengths was his believability as a normal guy caught up in extraordinary events, and doing his best to be a hero. Hector, who is supposed to be some sort of reformed gangster, lacks the kind of hard edge we might have expected from his first appearance, and the result is that he comes across as Hex with a few gaps in his memory. This does a disservice to Olivier, and tends to work against the whole thrust of this trilogy – which is that Ace wants Hex back.

There are some great moments in the play: the Seventh Doctor's miserable admission that the arc of history is terrible but necessary, and that the death of thousands today to save the lives of tens of thousands in the future re-states his ethics in as powerful a way as there's been. Likewise, his bravura defence of Aristophanes in front of the Athenian magistrates is punch-the-air fantastic. However, on the whole – unusually – the execution does not do justice to the material. **MATT MICHAEL**

Tom Baker at 80

AUDIO Big Finish
RRP £8.99 (CD), £6.99 (download)

Last year, I had the good fortune to watch *The Day of the Doctor* at the BFI, surrounded by hundreds of other fans. Among all the other gasps, laughs and applause, the biggest reaction was the audible intake of breath when we heard that unmistakable voice declare, "You know, I really think you might." And there he was, the great man himself, finally coming face to face with his own past and future.

For generations of people, Tom Baker simply is the Doctor. He's a living national treasure, unbelievably now 80 years old. Here, in discussion with Nick Briggs, he reflects on his long life and career: from his brutal Catholic education, to his early stage triumphs in Scarborough, his casting in *Doctor Who*, and latterly bumping into the late Donald Sinden in Waitrose, both trying to out-do each other charming the checkout girls.

For long-time fans, who've read countless interviews in the pages of this magazine, and laughed their way through Baker's autobiography (now 16 years old), there are still plenty of unexpected stories here. There are the normal actorly anecdotes – dinner with Larry and Joan – with a typically Baker-esque spin, so that, like Baker himself, you're never quite sure where the truth ends and the myth begins. But because Briggs is such a relaxed interviewer, he coaxes more from Baker.

For *Who* fans, in particular, Baker is disarmingly honest about his time on the show. Of course, there are the familiar stories – the phone call from Barry Letts, the dinner in which he admitted he had "no idea" how he was going to play the role. But there's sadness as well: a reflection on the transience of actors' relationships, that friendships with people like Elisabeth Sladen were hard to sustain once they passed through the show, so that Tom, eventually, was the last man standing, having seen and done it all, and feeling like he owned the programme. He's generous about his replacement – admitting that he wasn't interested in socialising with Peter Davison during the changeover, but singing his praises as an actor.

Baker is also effusive in his praise for his Big Finish adventures, agreeing that he wanted to bring horror as well as whimsy, and an authenticity to his TV performance that he's perhaps shied away from in previous comebacks.

Baker has an infamously morbid streak, and those meditations on death – inevitably closer than 16 years ago – come up several times during the discussion. For sure, a universe without Tom Baker scarcely bears thinking about, but Baker himself seems to have contemplated it. And yet, he says he has never been happier. Certainly he seems more tolerant than in those DVD extras of 1970s interviews where he treats people like Frank Bough with complete contempt. "I'm probably a nicer Tom Baker now I'm old," he claims, at one point. Nicer perhaps, but no less fascinating. This is a beautiful reflection, and an essential purchace. **MATT MICHAEL**

> **'Baker is disarmingly honest about his time on the show. For long-term fans there are still plenty of stories here…'**

The Blood Cell

BOOK BBC Books
WRITTEN BY James Goss
FEATURING The Twelfth Doctor and Clara
RRP £6.99

The Doctor: 2000 year-old Time Lord, spurner of hugs and the most dangerous criminal 'in the quadrant'. That's according to James Goss' *The Blood Cell*, which has the Doctor serving a life-sentence on an asteroid prison – 'The Prison' – in the furthest reaches of space. It is, of course, impossible to break out of – but that hasn't stopped him trying.

However, *The Blood Cell* is not really about the Doctor at all. Unlike the two other authors of BBC Books' first wave of Twelfth Doctor fiction, Goss – writer of Eleventh Doctor tale *Dead of Winter* and several stories for Big Finish – tells the tale from the first-person perspective of another: the Governor of The Prison. Through his eyes, we see recent arrival Prisoner 428: his multiple escape attempts, his friend Clara who protests daily for his freedom outside of the prison walls (there are no visitors allowed) and his warning that if he's not released soon then people will begin to die.

We also get the sense that things within The Prison are not all what they seem. The Governor – as he is referred to – is a man of pretence; one who operates on discipline but is desperate that prisoners see him as a friend, who appears as a pen-pushing, bumptious jobsworth but is actually meek and insecure of how incompetent he is compared to prim and proper second-in-command Bentley. It's almost as if he's not qualified. As for The Prison itself: its communication link with HomeWorld – the planet its prisoners are from – is down, its systems keep threatening to go critical, the mysterious Level 7 is referred to in hushed tones and, worst of all, there's something monstrous stirring in the dark. It's an intriguing premise – one strong enough to lure a reader. Through Clara's various visits, the Doctor's *Shawshank Redemption*-esque quest to improve the library and the Governor's dull day-to-day tasks that *The Blood Cell*'s concepts, relationships and plot mysteries are set up and developed.

As always, letting someone else drive the story offers an interesting insight into the Doctor. Considering that Goss would have had to extrapolate the Twelfth Doctor from nothing more than TV scripts, he writes him remarkably well, with his mannerisms set to fury and every sardonic line singing with Capaldi's voice. The same goes for Clara 2.0, who follows the current series' lead of being better drawn than when she was last year's Impossible Girl. In fact, the writing in general is deft and direct, with its only flaw being an insistence on pop culture references such as *Call the Midwife*, Candy Crush and Katy Perry – all of which bounce you right out of the book and back into our terribly mundane world. Although that's not to say that the world of *The Blood Cell* is particularly nice either.

One of the greatest strengths of *The Blood Cell* – and why its first act pays off marvellously – is how its black-and-white beginnings gradually bleed into grey. The Governor, for example, is not the most likeable narrator but he is not meant to be. He starts the story as antagonistic authority figure, who insists on being addressed as 'sir' and is capable of ordering cruelty, but unravels into something much more interesting: pitiful. With context comes the portrait of a powerful man with no power, a vain man who commands no respect. It's encapsulated especially well in his soft spot for Clara, the first person in a long time to treat him as a human being and whom he – a 50-something year old man – asks at one point, "Clara, do you like me?"

The same applies to its exploration of morality and how good people can do very bad things. It's at this point, when disaster strikes and – as warned – people start to die, that the subtle greatness of *The Blood Cell* clicks, and The Prison is revealed to be a mere snapshot of a grander picture; one that prompts the Doctor to draw parallels with the Dachau death camp of the Second World War and observe that, "some of the worst decisions in history have been made in rooms by people who meant well." All of which is before one of the most grisly endings in *Doctor Who* history. Engrossing, disturbing and bold, *The Blood Cell* is a book to spend time inside for. **STEPHEN KELLY**

YOU HAVE TO BREAK IN TO BREAK FREE...
BBC
DOCTOR WHO
THE BLOOD CELL
James Goss

Silhouette

BOOK BBC Books
WRITTEN BY Justin Richards
FEATURING The Twelfth Doctor and Clara
RRP £6.99

Most long-running shows have their recurring characters who, while not in every episode, turn up now and again in the interests of dramatic disruption or comic relief and often end up eclipsing the series regulars in viewers' affections. Think of Harmony in *Buffy the Vampire Slayer*, Janice in *Friends* or the appalling Finchy in *The Office*. *Doctor Who* learned the value of a well-judged comeback early on when it had a Dalek emerge from the Thames in 1964, while an unexpected success of recent years has been the introduction of the Paternoster Gang: occasional allies for the Doctor in the form of a Silurian Victorian detective, her human maid/wife and their Sontaran manservant. Madame Vastra, Jenny and Strax return in *Silhouette*, reunited with the Doctor and Clara in the course of investigating a locked-room mystery and a Victorian freakshow.

Coming to the novel with the new season on television, you're initially struck by the premise's distinct echoes of opening episode *Deep Breath* as the Doctor, Clara and the Paternoster Gang encounter anachronistic technology and a series of murders in Victorian London. In fairness, such a set-up is hardly unique to *Deep Breath*, or even to *Doctor Who*, but it's a bit close for comfort at first. However, Justin Richards takes his story in a satisfyingly different direction, the characters' inquiries leading them first to the aforementioned freakshow – the Carnival of Curiosities – and from there to an arms dealer with some very unusual, and disturbing, weapons at his disposal. This author is a practised hand at sustaining pace and tension, and the revelations propel the narrative along at a brisk lick. Special mention should go to one scene that's both a nod to classic Hitchcock and perfect for an end-of-part-one cliffhanger… although, sadly, the TV show doesn't go in for those so much these days.

ANYONE CAN BE A WEAPON...
BBC
DOCTOR WHO
Silhouette
Justin Richards

Of the Paternoster Gang, Richards has fun with Strax, whose dialogue is note-perfect. Yet while there's no doubt that Strax's main function in *Doctor Who* is light relief, by having him look into the death of one of his fighting partners – and the closest thing he has to a friend – Richards also finds a touch of the poignancy. On the other hand, the relationship between Madame Vastra and Jenny, which on screen has been somewhat laboriously emphasised, is barely mentioned in *Silhouette* and Vastra herself is left very much in the background. Jenny and Strax do most of the heavy lifting, while a potentially powerful subplot, in which Vastra thinks she has found a fellow Silurian in exile, is disappointingly left undeveloped.

As for the Doctor himself, much as Steven Moffat and his team of scriptwriters are having to establish the character of a new Doctor, so are the authors of this range of novels – who must do so without the benefit of Peter Capaldi's smashing performance. Early days, of course, but it's safe to say that the Twelfth Doctor is a rather more ambiguous and difficult figure than the one portrayed by, say, Matt Smith or David Tennant. But rather than ambiguous or difficult, the Doctor we find in *Silhouette* is something of a blank canvas, possibly because it had to be written before any of the latest series had been broadcast. Richards nicely captures Clara, but the Doctor feels muted and elusive; Capaldi's charisma just doesn't find its way onto the page. It's more than a little unfortunate that, in a novel entitled *Silhouette*, the main character could do with a bit more fleshing out.

That said, Richards delivers the goods in a telling sequence that sees the Doctor confronted by – and failing to recognise – versions of his past selves, which chimes very effectively with what's emerging as a clear theme of the current season: the Doctor's uncertainty about what kind of man he is and his ambivalence towards himself.

Finally, while I'm mostly in agreement with River Song when it comes to spoilers, I feel a reviewer's obligation to point out that *Silhouette*'s resolution depends on the supposedly highly intelligent villain falling, without so much as a second's reservation, for a bit of subterfuge so thumpingly obvious that it might as well have 'This is a trap' stamped on it.

If you can overlook this, however, *Silhouette* stands up as a pacy and entertaining adventure in a classic *Doctor Who* vein, and if it doesn't quite do full justice to the Doctor himself, there remains plenty in it to enjoy.
HYWEL EVANS

The Crawling Terror

BOOK BBC Books
WRITTEN BY Mike Tucker
FEATURING The Twelfth Doctor and Clara
RRP £6.99

Doctor Who has a long history with insects. From your jumbo-sized fly of *Planet of Giants* to the arachnids of Metebelis III, through *The Ark in Space*'s ant-like Wirrn and that nine-foot wasp that stalked Agatha Christie, there's been much to get entomophobes reaching for the Raid spray. But never has there been such a glut of giant, peed-off creepy crawlies as in Mike Tucker's Twelfth Doctor novel, *The Crawling Terror*.

The story opens in modern-day Ringstone, a drowsy little village somewhere in Wiltshire, where outsize insects are beginning to terrorise the inhabitants. Into this comes the Twelfth Doctor and Clara and what appears to be a locally-scaled village-under-siege story soon becomes more ambitious.

But not too ambitious. While never fettered by a crunched TV budget, the book range's purpose isn't to paint blockbuster visuals, but to take the television programme just that little bit further. As a TV episode, *The Crawling Terror* would have gulped up the CGI dosh, given the army of outsize beetles, ants and mosquitos, not to mention Apache helicopters and lightning trips back to the Second World War. But rid the book of all this ostentation and you've got a story that's so classically *Doctor Who* it could be sneaked into any Tom Baker or Peter Davison season.

Tucker described *The Crawling Terror* in **DWM** a couple of issues back as "a homage to the 'village beset by horrific threat' movies of the 1950s and 60s." But none of those movies went as dark as Tucker does here. Rarely has a *Doctor Who* book talked of 'civilians racing across the yard, covering their heads as blood and ichor showered down around them' or described hearing 'the death cries of the insects outside as the chemical destroyed their nervous systems' or go into details about how the Doctor and his friends are forced to 'dodge through the bodies that littered the grass' after an attack by a giant scorpion. For all its cosy John Wyndham-isms there's a gloriously unshrinking quality to Tucker's prose style that recalls the bruise-black horror of Hinchcliffe-era *Who*.

But this isn't Hinchcliffe-era *Who*, it's Capaldi time. Again in **DWM**, Tucker and his fellow Twelfth Doctor novel writers have already 'fessed up to having only a handful of the scripts for the 2014 series and a few fan-papped photos to guide them to where Capaldi was going with the character. Thankfully, it doesn't show here. Tucker nails the Twelfth's social brutalism from the get-go, and Capaldi's spindly limbs and restless eyebrows are a gift to prose writers. Clara is equally well-sketched, though the need for this book to fit in at any time during the season means there's barely a mention here of sweet old Danny Pink.

There's a heavy military presence in *The Crawling Terror*, but it's not UNIT. Kate Stewart's lot would have probably offed this lot in a couple of hours (and half the page count), but due to all UNIT troops being 'engaged in a crisis in the Canary Islands', it's the regular army here who have to deal with the colossal crawlies and work out how to destroy 'the Bell', the mysterious alien-designed machine that was being built simultaneously by the Allies and the Nazis during WWII.

The aliens behind the design are the scorpion-like Wyrrester, who we can only presume are a distant relative of *The Ark in Space*'s ant-ish Wirrn. They come from the planet of Typholchaktas in the Furey-King Maelstrom and plan to colonise Earth (as ever). Their lackey here on home soil is the scientist Jason Clearfield who is so lip-smackingly hateful and has such deliciously hokey dialogue ("Doctor, how nice of you to give me another opportunity to kill you") that, if he ever teamed up with Tobias Vaughn and Harrison Chase, it'd be the most almighty camp-off.

There are some very nice, but lightly handled, continuity nods throughout the book. *The Curse of Fenric*'s Dr Judson gets a flying mention, while the Doctor, at one point, attempts to "reverse of the polarity of the Xerum flow." And there are copious amounts of Russell T Davies-style pop culture asides – *Star Wars*, *Godzilla*, *Aliens* and *Call the Midwife* all get spit-and-cough mentions, which help the story fizz with contemporary resonance.

A DEADLY THREAT. A WEB OF DECEIT.
BBC
DOCTOR WHO
THE CRAWLING TERROR
Mike Tucker

There's a lot to love in *The Crawling Terror*, and it's a story that – in some ways – would seem as at home in 70s *Who* as in the noughties. But given that Mike Tucker – as Model Unit Supervisor – is one of the few people to work on the show in both the twentieth and twenty-first centuries, perhaps that's not too surprising. As it is, this feels authentically *Doctor Who*, and a reassuringly trad literary start for Peter Capaldi's Doctor. **STEVE O'BRIEN**

> **'Tucker nails the Twelfth Doctor… Capaldi's spindly limbs and restless eyebrows are a gift to prose writers.'**

The Loneliness of the Long-Distance Time Traveller

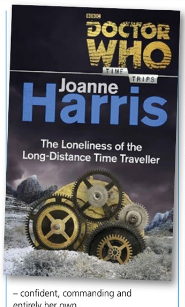
EBOOK BBC Digital
WRITTEN BY Joanne Harris
FEATURING The Third Doctor
RRP £1.99

In 1974's *Planet of the Spiders*, the Third Doctor – just after absorbing a fatal amount of radiation on Metebelis III – lands at UNIT HQ, feebly hangs out of the TARDIS, and tells Sarah Jane, "I got lost in the time vortex…"

Three weeks have passed in Earth time, but how long was he stranded for? What happened in those final steps towards regeneration? That is what *The Loneliness of the Long-Distance Time Traveller*, Joanne Harris' truly exceptional entry in the *Time Trips* series, seeks to answer.

For instead of home, Jon Pertwee's Doctor first materialises in an English village straight out of *The Truman Show*. There are no names, only the Postman, the Milkman, the Baker; all of whom grin wildly through the same day, the same town parade of floats, fireworks and walking, talking toys, over and over, lest any sign of sadness brings down death from above. The dying Doctor, taken in by a woman known as 'the Queen', signals hope for the end of this nightmare. But just who, exactly, is it that needs to be woken up?

To be clear: *The Loneliness*… is not only the best *Time Trips* story so far, but up there with the greats of *Doctor Who* prose. The short story series, which allows high-profile authors to write any Doctor they please, has suffered from those out of their comfort zone. Harris, meanwhile, whose 25-year career includes *Chocolat*, slips into the skin of the show with the ease of a showrunner – confident, commanding and entirely her own.



Style-wise, the writing is beautiful; its rhythm flowing like music, its descriptions – "a ghostly swipe of shooting stars" – poetic. And yet, remarkably, discipline rules. No line feels unnecessary or self-indulgent. Even when the Doctor, who is written as clear as summer, starts dwelling on Faust's existential dilemma, it doesn't seem like a Time Lord wallowing in pretension, but a man facing death (as he knows it) the only way he knows how.

Such discipline extends to the story in general, which is expertly paced and handles its main mystery with care. Dark, twisted and with an ending that will rip the heart right out of your chest, it evokes elements of *The Happiness Patrol*, *Fear Her* and *Silence in the Library*, but doesn't feel derivative. Instead, it is *Doctor Who* that deftly takes advantage of prose's knack for getting inside heads. From the Doctor's reflections on why he faced the Great One – "pride, vanity, and that Messianic tendency" – to his vulnerable fear of dying alone, *The Loneliness*… becomes more than just some story set around the Third Doctor's regeneration, but a whole new lens to view the show through.
STEPHEN KELLY

COMING SOON...

Masters of Earth

AUDIO DRAMA Big Finish
WRITTEN BY Mark Wright & Cavan Scott
STARRING Colin Baker (The Sixth Doctor), Nicola Bryant (Peri), Tracy Wiles (Moira Brody), Brian McCardie (Alan Weir), Sean Biggerstaff (Ross Nicolson), Hugh Ross (Kyle Inskip), Nicholas Briggs (The Daleks/Roboman)
RRP £14.99 (CD), £12.99 (download)
RELEASED **30 NOVEMBER**

Nicola Bryant and Colin Baker lead the cast of *Masters of Earth*!

On their first adventure since reuniting, the Sixth Doctor and Peri find themselves slap-bang in the middle of the Dalek occupation seen in the 1964 First Doctor story *The Dalek Invasion of Earth*.

"You're inserting a later incarnation of the Doctor into events that we've already seen in the series," explains co-writer Mark Wright. "Quite *big* events, with an outcome that has an enormous effect on planet Earth. It's one of those fixed points in time, really – you have a Doctor who arrives and can't do anything, can't do much to change the timelines at all, because he's scared that anything he does could alter things horribly."

"It's quite a change of pace," observes co-writer Cavan Scott. "The Sixth Doctor likes to go in and announce his presence, with his head held high and Shakespearean quotes on his lips, but he can't really do that in this. He has to be careful, he has to be a bit sneakier, he has to be a bit like his successor in a lot of ways. I think he starts to enjoy himself, but at the beginning, he's incredibly reticent to get involved – which again is something we don't usually see with this incarnation of the Doctor."

Masters of Earth takes place in Scotland, with a narrower focus than the original serial. "Within every war story, there are little pocket stories going on, so this is very much one of those," Cav explains. "You haven't got the weight of the entire world hanging on the Doctor's shoulders – the situation, the danger, the peril that he's in is far more personal, I think; closer. The fate of the Earth doesn't hang in the balance, but the fate of the people he meets does."

"It's a very character-based story," Mark agrees. "Rather than being a big group of people who lead the resistance, we've gone for a much smaller bunch of characters who are effectively in a road movie for quite a lot of this. You can make it a smaller, character-based story, whereas *The Dalek Invasion of Earth* is very much about that spectacle of flying saucers over London, Daleks patrolling around Trafalgar Square."

There are still wrinkles to be ironed out in the Doctor and Peri's relationship. "She's back, they land, and they encounter Daleks, so for Peri it's a case of 'Come on then, let's kick their butts', and the Doctor's going 'No, we have to leave, now!', and so that gives her this view of a Doctor who's possibly changed, who doesn't seem prepared to help these people at the beginning," reveals Mark.

"Peri always liked a little moan when she was younger," laughs Cav. "These days, she's got a lot more to moan about. She's older, she's wiser, she's seen more of the universe. When the Doctor comes back into her life, she's not really willing to take so much from him. I think Peri is trying to take control of her destiny again – so she's not moaning just for the sake of it, she's trying to be a bit more active. There's definitely a different kind of struggle between them.

"It really is our love letter to the Terry Nation Dalek stories," Cav sums up. "That was very much in our minds when we were writing, and constructing the plot – those things we love about the early Dalek stories that we wanted to pay homage to, and hopefully update a little bit as well..."
DAN TOSTEVIN

WHAT'S IT ABOUT?

The year is 2163. Ten years since the Daleks invaded the Earth. One year until the Doctor, in his first incarnation, will help bring the occupation to an end. But for now, their reign of terror goes on...

BUY IT BECAUSE: It's a clever twist on an old foe, a familiar invasion, and the role of the Doctor...

The Bounty of Ceres

AUDIO DRAMA Big Finish
WRITTEN BY Ian Potter
PERFORMED BY Maureen O'Brien, Peter Purves, Richard Hope, Julia Hills, Peter Forbes
FEATURING The First Doctor, Steven,Vicki
RRP £14.99 (CD), £10.99 (download)
RELEASED **30 NOVEMBER**

The Early Adventures are going sci-fi.

"The brief was 'Steven and Vicki in space'," explains writer Ian Potter. "The stuff I've liked most that's been done for Steven has been by [Big Finish writers] Jacqueline Rayner and Simon Guerrier. Between them, they found a way of doing Steven, because the TV series didn't seem very certain how to deal with him. Steven's a funny part that Peter did amazing things with on telly, but I never really knew what his voice was, apart from going 'Oh come *on*!' and protesting about things indignantly. But Jac and Simon used his historical perspective on everything. He will understand all the science stuff – I could go quite nuts-and-bolts on all the hard science-fiction stuff, and he would explain to Vicki. So I decided I wanted to go quite hard sci-fi with it.

"They story is set in the near-future – around the same time as *The Wheel in Space* – that kind of near-future nuts-and-bolts kind of stuff. Everything's run on a shoestring, we're in a bit of an economic collapse on Earth, and you'd have to be a nutter to want to be sent out to a distant, tiny planetoid that's freezing cold and has next to no gravity. You'd probably be away from everyone you'd known and loved for about 20 years, and when you got back, everyone you'd known and loved would probably be dead, because you'd be going in suspended animation on very slow solar sail ships, because that's what's cheap.

Guest cast Peter Forbes, Julia Hills and Richard Hope.

"Everything is pared back. I decided you have to have human beings there, otherwise there's the risk of piracy. It's staked to your corporation – you own it. Otherwise people could just muscle in and take over. So it's kind of a bit lawless. You go out there because you are desperate to earn some money for your family. When resources are few and far between, you going off onto this space oil rig could be the making for your kids or your grandkids down the line.

"Generally the 1960s vision of the future is 'much much nicer, and all the doors will work properly' – this is just everything bust! Lots of things that became a part of the story grew from the rationale for what the hell the state of the world is, and why the hell you would go out and do this stuff."

In this murky vision of the future, nobody is safe. "I wanted to throw in a few shocks and surprises," Ian smiles. "These characters don't know they're in a science-fiction story, so when the weird stuff starts happening, to them that's just ordinary life. To us, we go 'That's a *Doctor Who* story'; we're clever enough to know that there's a rug there to be pulled, and see the edges of the rug. But I wanted the surprise of those things being even bleaker and nastier than that.

"To use the *Doctor Who* cliché, it is a base under siege. We're really concentrating on the three characters in the base, and the base is breaking down around them. The threat from outside is essentially the threat that this bubble keeping them from the freezing cold atmosphere is going to be destroyed – it's this little human haven being broken down by this insidious decay of being on this planet, beating them down... and I don't want to say any more than that because it will give away *what* is beating them down..."
DAN TOSTEVIN

BUY IT BECAUSE: It's a tough, uncompromising tale, with Steven Taylor coming to the fore.

WHAT'S IT ABOUT?

Ceres. A tiny, unforgiving ball of ice and rock hanging between Mars and Jupiter. The crew members of the Cobalt Corporation mining base know exactly how deadly the world outside their complex is, but the danger isn't just outside anymore. The systems they rely on to keep them safe are failing and the planet is breaking in. When the TARDIS strands Steven, Vicki and the Doctor on the base, they have to fight a foe they can barely comprehend to survive.

12 Doctors, 12 Stories

BOOK BOX SET BBC Books
WRITTEN BY Eoin Colfer, Michael Scott, Marcus Sedgwick, Philip Reeve, Patrick Ness, Richelle Mead, Malorie Blackman, Alex Scarrow, Charlie Higson, Derek Landy, Neil Gaiman and Holly Black
RRP £12.99 (paperback) £18.00 (slip case); £14.99 (downloadable audio)
RELEASED **23 OCTOBER**

Author Holly Black.

Last year, Penguin celebrated *Doctor Who*'s 50th anniversary with a series of short stories available as ebooks – one for each of the first eleven Doctors – by bestselling authors like Neil Gaiman, Eoin Colfer, Charlie Higson, and children's laureate Malorie Blackman.

Since then, the Doctor has regenerated once again, so the series is returning with *Lights Out*, a Twelfth Doctor adventure by Holly Black – writer of *The Spiderwick Chronicles*, and a huge fan of *Doctor Who*.

"I first saw an episode of *Doctor Who* when I was a teenager," Holly recalls. "It was one of those shows that, if you were interested in science-fiction and fantasy, you heard about, but had to struggle to find in the US. One of the guys in chess club had a Tom Baker-inspired scarf of many colours which he wore in the winter, and there was the occasional episode on at a random time on a random channel which, when I was lucky, I caught, but watching like that, I didn't really get all that into the show.

"It wasn't until the series returned with Christopher Eccleston and then with David Tennant, and it started broadcasting in the US, that I really got into the show. It took me about a year of it being out before my husband and I sat down and just marathoned our way through the series in a few nights. My favourite Doctor is currently David Tennant, although Peter Capaldi is giving him a run for his money!"

Like its predecessors, *Lights Out* will be released as an individual eBook, while the whole series will be collected in print as *12 Doctors, 12 Stories*, available either as a single anthology, or as 12 paperbacks in a slipcase or a downloadable audio. Holly is thrilled to be part of its stellar line-up of authors. "I had about a million deadlines for other things and the story had a very tight schedule, but this was such an honour and such a fun project that I made room to do it," she smiles. "Sometimes stuff comes along that's just too great to say no to. The main thing I wanted to achieve was to please *Doctor Who* fans. Seriously, writing this was intimidating!"

Once the initial pressure had passed, how did *Lights Out* begin to take shape? "I thought it would be fun to write a story set in the future, somewhere in space," explains Holly, "and I wanted to do something with a passing reference by the Eleventh Doctor [in 2011 episode *The Girl Who Waited*] to a place called 'the Planet of the Coffee Shops'. Hence, the Intergalactic Coffee Roasting Station, also known as ICRS or Icarus."

What sort of help did she have to get the brand new Doctor's personality right? "I had the scripts, which were immensely helpful, but also had enough time to watch the first episode when it aired," she reveals. "Reading the words was one thing, but Peter Capaldi delivering the lines was something else. It really helped me pull together the thematic components of my story."

How easy was it to translate that delivery to the page? "I wouldn't say it was easy!" she laughs. "It was intimidating! I tried to pay attention to the writing that was done for him in the scripts, and I watched some videos of him performing in other roles. But what I mostly wanted to work with was the idea of his having made mistakes and being, in general, a somewhat darker character.

"The biggest challenge was finding the appropriate tone for the story. When you're writing a story that's part of a larger canon, you have a dual obligation – both to honour what came before and, ideally, to do something that feels a little new..."
DAN TOSTEVIN

> **"Sometimes stuff comes along that's just too great to say no to. The main thing I wanted to achieve was to please *Doctor Who* fans."**

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OCTOBER

THURSDAY 23
BOOK
■ ***12 Doctors, 12 Stories*** [box set containing 12 short stories, one for each Doctor, by 12 authors] Penguin £12.99 See page 79

THURSDAY 30
BOOKAZINE
■ ***The Essential Doctor Who: Alien Worlds*** Panini £9.99

FRIDAY 31
■ ***Jago & Litefoot – Series 8*** by James Goss, Andy Lane, Simon Barnard and Paul Morris, Justin Richards [Jago & Litefoot] Big Finish £30.00
■ ***The Doctor's Tale*** by Marc Platt [First Doctor, Ian, Vicki] Big Finish £14.99
■ ***The Widow's Assassin*** by Nev Fountain [Sixth Doctor, Peri] Big Finish £14.99

BBC
DOCTOR WHO
THE BLOOD OF AZRAEL

COLLECTED COMICS
■ ***The Blood of Azrael*** by Scott Gray [Eleventh Doctor and Clara] Panini £13.99

NOVEMBER

THURSDAY 13
MAGAZINE
■ **DWM 480** Panini £4.99
CD - TALKING BOOK
■ ***The Blood Cell*** by James Goss [Twelfth Doctor and Clara. Read by Colin McFarlane] BBC Audio £25.00
■ ***Doctor Who and the Carnival of Monsters*** by Terrance Dicks [Third Doctor and Jo. Read by Katy Manning] BBC Audio £20.00

MONDAY 17
DVD/Blu-ray
■ ***The Complete Eighth Series*** by Steven Moffat, Phil Ford, Mark Gatiss, Stephen Thompson, Gareth Roberts, Peter Harness, Jamie Mathieson and Frank Cottrell Boyce [Twelfth Doctor and Clara. All episodes of the 2014 series, plus extras] BBC £TBC

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BIG FINISH
DOCTOR WHO
DARK EYES 3

FRIDAY 28
CD - AUDIO DRAMA
■ ***Dark Eyes 3*** by Matt Fitton [Eighth Doctor, Molly] Big Finish £20.00 See page 46
■ ***The Bounty of Ceres*** by Ian Potter [First Doctor, Steven, Vicki] Big Finish £14.99 See page 78
■ ***Masters of Earth*** by Mark Wright and Cavan Scott [Sixth Doctor, Peri] Big Finish £14.99 See page 78

DECEMBER

THURSDAY 11
MAGAZINE
■ **DWM 481** Panini £TBC

WEDNESDAY 31
CD - AUDIO DRAMA
■ ***The Highest Science*** by Gareth Roberts, and adapted by Jacqueline Rayner [Seventh Doctor, Bernice] Big Finish £14.99

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From Victorian London to present-day South America, the casts of *Jago & Litefoot*, *Counter-Measures*, *The Vault* and *Gallifrey* take on sinister stage hypnotist Mr Rees.

Starring Trevor Baxter, Christopher Benjamin, Lalla Ward, Louise Jameson, with Jamie Glover as Rees and Colin Baker as the Doctor, *The Worlds of Doctor Who* is available now from *www.bigfinish.com* in limited edition packaging (£40), or to download (£20). We have **THREE** copies to give away if you can answer this question:

Which alien world does the Doctor come from?

- A Gallifrey
- B Skaro
- C Slough

Phone **09011 542 221** to enter (51p per call), or post your entry to the address below, starting with this portentous opening: "THERE ARE WORLDS OUT THERE…"

WIN! THE BLOOD OF AZRAEL COLLECTED COMICS!

The final comic strip adventures of the Eleventh Doctor, as featured in the pages of **DWM**, are collected together in *The Blood of Azrael* by Scott Gray, with art by Mike Collins, Adrian Salmon and David A Roach.

Featuring the Doctor and his companion Clara, the collection includes *A Wing and a Prayer*, *Welcome to Tickle Town*, the 50th anniversary story *John Smith and the Common Men*, *Pay the Piper* and the climactic *The Blood of Azrael*.

This latest volume of Collected Comic Strips is out to buy in paperback this month priced £13.99, and we have **FIVE** copies to give away if you can answer this question:

Which *Doctor Who* television story saw the Doctor face the terrifying Ogri?

- A *The Pebbles of Blood*
- B *The Stones of Blood*
- C *The Bricks of Blood*

Phone **09011 542 222** (51p per call) and leave your details to enter, or post your entry to the address below, starting with: "… AND DOWNLOAD COMICS FROM THE FUTURE. I NEVER KNOW WHEN TO STOP."

WIN! THE WIDOW'S ASSASSIN CD!

The Sixth Doctor and Peri Brown are back in *The Widow's Assassin*, the latest full-cast audio adventure from Big Finish Productions.

After spending some years apart, the Doctor (Colin Baker) is reunited with an older and wiser Peri (Nicola Bryant) in an adventure packed with folklore and fantasy. Once, long ago, in a land of monsters and corridors, a fair maiden was captured, and placed in a deep sleep. She was used to being captured, and she had a hero who rescued her on just such occasions. But this time the hero never came… Can the Doctor and Peri rekindle their friendship after so long apart?

The Widow's Assassin by Nev Fountain is out to buy in October from *www.bigfinish.com*, priced £14.99 (CD) or £12.99 (download) and we have **FIVE** copies to give away to readers who are able to answer the following question:

Which warrior king did Peri marry when she left the Doctor?

- A King Peladon
- B King Yrcanos
- C King Kong

Phone **09011 542 223** to enter (51p per call), or post your entry to the address below, starting with this observation: "I'M PERPUGILLIAM BROWN AND I CAN SHOUT JUST AS LOUD AS YOU CAN!"

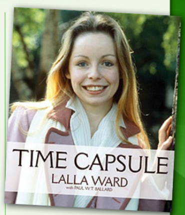
WIN! LALLA WARD'S TIME CAPSULE BOOK!

Lalla Ward, better known as the Fourth Doctor's companion Romana, looks back on her time working on *Doctor Who* in a new book out now from Fantom Films: *Time Capsule*.

Working with editor and designer Paul Ballard, Lalla shares her memories of each story she appeared in, along with a wealth of visual material, including behind-the-scenes pictures and photocalls, reproductions of original costume designs by June Hudson and Doreen James and stunning original artwork by Alister Pearson and Andrew Skilleter.

All profits from *Time Capsule* will be donated to Denville Hall, the Care Home for Elderly Actors. *Time Capsule* is available to order now from *www.fantomfilms.co.uk*, priced £10.99. We have **TWO** copies to give away if you can answer this question:

Lalla Ward first appeared as Romana in which TV story?



- A *Destiny of the Daleks*
- B *Destiny of the Doctor*
- C *Destiny's Child*

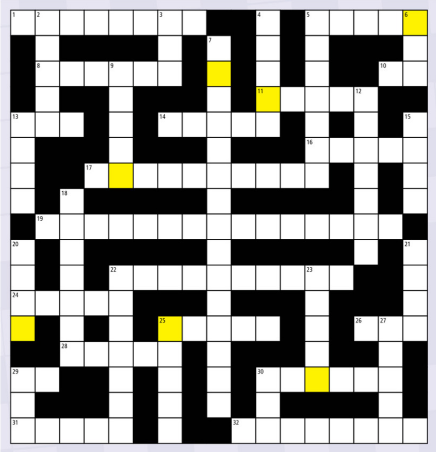
Phone **09011 542 224** to enter (51p per call), or post your entry to the address below, starting with this question: "REGENERATING. DO YOU LIKE IT?"

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 16 October 2014 and close at midnight on Wednesday 12 November 2014. Service Provider: Spoke, 0333 202 3390 **BY POST:** Send to **Doctor Who Magazine** 479, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 15 November 2014. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

Crossword

Do you know your Lundvik from your Sundvik? Then try your hand at this perplexing puzzle!



ACROSS

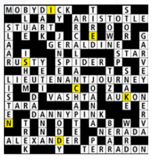
1 Criminal whose profile was downloaded by 29 Down (4,4)
5 Man who coined the name 'Sea Devil' (5)
8 (and 22 Down) One of the deadliest killing machines ever created (6,7)
10 Organisation headed by Dr Simeon (1,1)
11 (and 5 Down) Paroli in *Warriors of the Deep* (5,7)
13 Production code of *The Mutants* (1,1,1)
14 The first base established on Mars (5)
16 ___ Clements – poacher killed by Mummies! (5)
17 Director of the most impregnable bank in the galaxy (10)
19 Another name given to the Nethersphere (3,8,4)
22 29 Down for example (4,6)
24 One of the guards in Marb Station (5)
25 Skorr said that UNIT were running like ___bait from a speelfox (5)
26 Production code of *Planet of the Spiders* (1,1,1)
28 The template for Romana's second incarnation (5)
29 The Doctor's nickname for Danny Pink (1,1)
30 One of the automatons on *Starship UK* (5)
31 Character played by Alan Bennion (5)
32 Proposed destination before the Doctor and Clara became embroiled in the time heist (8)

DOWN

2 Descendant of Danny Pink (5)
3 ___ Tucker – temporary producer at the birth of *Doctor Who* and director of *The Gunfighters* (3)
4 He assisted the Doctor's third regeneration (3,2)
5 See 11 Across
6 Journey Blue's brother (3)
7 Proposed destination before the Doctor and Clara went to meet Robin Hood: The – (3,7,5)
9 Character played by Bernard Bresslaw (5)
12 (and 25 Down) Lethal landmark on Marco Polo's journey to Cathay (7,5)
13 Personal information that the Doctor keeps secret. (4)
15 Courtney described the spider she killed as one of these (4)
18 She was transported to the planet of the Cheetah People (7)
20 Impresario who ran the Palace Theatre (4)
21 He led a group of rebels against the Daleks (4)
22 See 8 Across
23 Character played by Erik Chitty (5)
25 See 12 Down
27 Servant of the Great Vampire (5)
29 Augmented human that assisted the Doctor in the time heist (3)
30 *A Good Man Goes to* ___ (3)

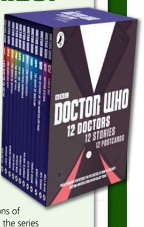
ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: DICKENS

WIN! 12 DOCTORS, 12 STORIES!



Author Holly Black, best known for *The Spiderwick Chronicles* series of children's books, has written *Lights Out*, the latest title in Puffin Books' range of *Doctor Who* short stories. The story, featuring the Twelfth Doctor as played by Peter Capaldi, will be released as part of a new edition slipcase, *12 Doctors, 12 Stories*, featuring paperback editions of the previous adventures in the series featuring each Doctor in a new story. These titles were previously released as part of *Doctor Who's* 50th anniversary celebrations and include stories by Eoin Colfer, Patrick Ness, Malorie Blackman, Charlie Higson, Derek Landy and TV series scriptwriter Neil Gaiman.

12 Doctors, 12 Stories will be released on 23 October as a 12-book slipcase, featuring Holly Black's brand new story, along with 12 exclusive postcards, priced £18.00. Thanks to Puffin Books we have **TWENTY** boxsets to give away to the readers who can complete the prize crossword and rearrange the letters in the yellow squares to form the surname of one of the Doctor's companions.

Phone **09011 542 232** to enter (51p per call), or post your answer to the address on the opposite page, starting with this lovely saying: "WONDERFUL CHAP. ALL OF THEM."

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 16 October and close at midnight on Wednesday 12 November 2014. Service Provider: Spoke, 0333 202 3390. For full terms and conditions see opposite page. Postal entries must reach us by 15 November 2014.

WOTCHA!

The page that could have been affected by a tangential deviation coming out of the warp ellipse.

BY THE WATCHER

A History of Doctor Who in 100 Objects...

#50

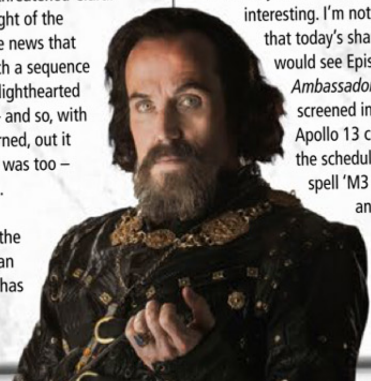
BEN MILLER'S HEAD

The Seventh Doctor's demise was cut slightly short in 1996...

We live in dark and difficult times. Every age has its own peculiar horrors: our ancestors weathered centuries of war, slavery, famine and plague, and today we find ourselves confronting fresh evils which can influence and intrude upon everything in our lives – including, as it turned out last month, something as trivial as *Doctor Who*.

You probably know the story by now: as widely reported a day before transmission, the BBC made the last-minute decision to edit a sequence from the climax of *Robot of Sherwood* which would have portrayed the Sheriff of Nottingham being decapitated, revealing that he was a robot himself. In the original sequence, the Sheriff's head carried on talking while his headless body threatened Clara. Understandably, in the light of the headlines dominating the news that week, it was felt that such a sequence no longer sat easily in a lighthearted episode of *Doctor Who* – and so, with the blessing of all concerned, out it came. A jolly neat trim it was too – you'd never have known.

To the best of my knowledge, this is only the second occasion when an episode of *Doctor Who* has been edited as a direct result of a currently sensitive news story. Back in the spring of 1996, the world was reeling from two of the worst gun massacres of modern times: first came Dunblane in March, and then Port Arthur in Tasmania a month later. With sensitivities around gun crime at an all-time high, it's hardly surprising that the hail of bullets greeting Sylvester McCoy's Doctor in the TV Movie was hastily trimmed down to a bare minimum before transmission in May.



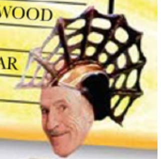
Now, let's be clear about this: I'm not here to make light of such unspeakable atrocities. Of course I'm not. What do you take me for? I am, however, prepared to point out that the manner in which our entertainment media have reacted to breaking news has evolved considerably over the years – and this is, at the very least, interesting. I'm not the first to observe that today's sharpened sensitivities would see Episode 5 of *The Ambassadors of Death*, blithely screened in the week of 1970's Apollo 13 crisis, pulled from the schedule before you could spell 'M3 Variant'. Perhaps an even more startling instance, one which today's army of compliance elves simply wouldn't allow, dates back to 1983, when the UK headlines were awash with the story of grisly discoveries at a house in Muswell Hill, and the subsequent arrest and trial of serial killer Dennis Nilsen. Produced slap-bang in the middle of this tabloid feeding frenzy was *Warriors of the Deep*, featuring a villain who lures a young man into his power and then kills him. The villain's name is Nilson. At the time, nobody batted an eyelid. Today, it'd be enough to drive enemies of the BBC completely berserk.

But then, that's another factor, isn't it? On the one hand there's straightforward decency of the kind that prompted that judicious cut to *Robot of Sherwood*. On the other hand there's the tiresome modern necessity of anticipating and appeasing the sort of folk who enjoy getting the vapours if newsreaders aren't wearing black armbands to announce royal deaths. Which leads us to the most spectacular outbreak of vicarious sensitivity and recreational offence-taking in living memory, which occurred after that unfortunate drink-driving accident in a Paris underpass in August 1997. Across the world that day, media organisations came over all peculiar. Movie channels were purged of car chases. Pop songs mentioning Paris were yanked off radio playlists. The then editor of this very magazine made a judgement call and personally took a knife to the print plates of the issue then going to press, leaving a big white gap in place of a throwaway joke which had seemed harmless the day before. And at the repeats channel UK Gold, somebody looked at the schedule, saw the word 'Princess' in the *Doctor Who* synopsis, and panicked. *The Armageddon Factor* was dropped from UK Gold like a hot potato that day and replaced by *Planet of the Spiders* – a slightly unfortunate substitution, given that within the first five minutes of *Spiders* there's a plot to bump off the leading lady in a car accident.

IN A NUTSHELL: And nobody complained. Which proves something or other, probably.

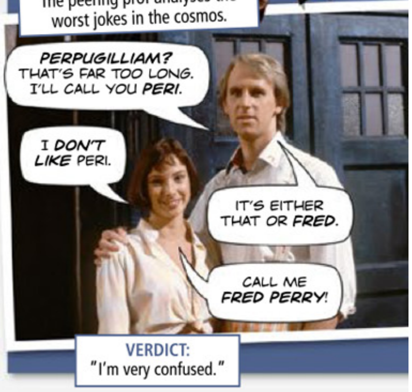
Strictly TOP TEN

VICTOR FOXTROT
ANTON DU SEC
GALACTIC GLITTERBALL
LI H'SEN CHA-CHA-CHANG
BRUNO TALTALIONI
MAJOR TESS DALY
CRAIG MORETON HARWOOD
BUSSELL T DAVIES
LEN GOODMAN GOES TO WAR
TOOS FORSYTH



WHAT A LOAD OF RUBEISH

The peering prof analyses the worst jokes in the cosmos.



PERPUGILLIAM? THAT'S FAR TOO LONG. I'LL CALL YOU PERI.
I DON'T LIKE PERI.
IT'S EITHER THAT OR FRED.
CALL ME FRED PERRY!

VERDICT:
"I'm very confused."

THE Six Faces OF DELUSION

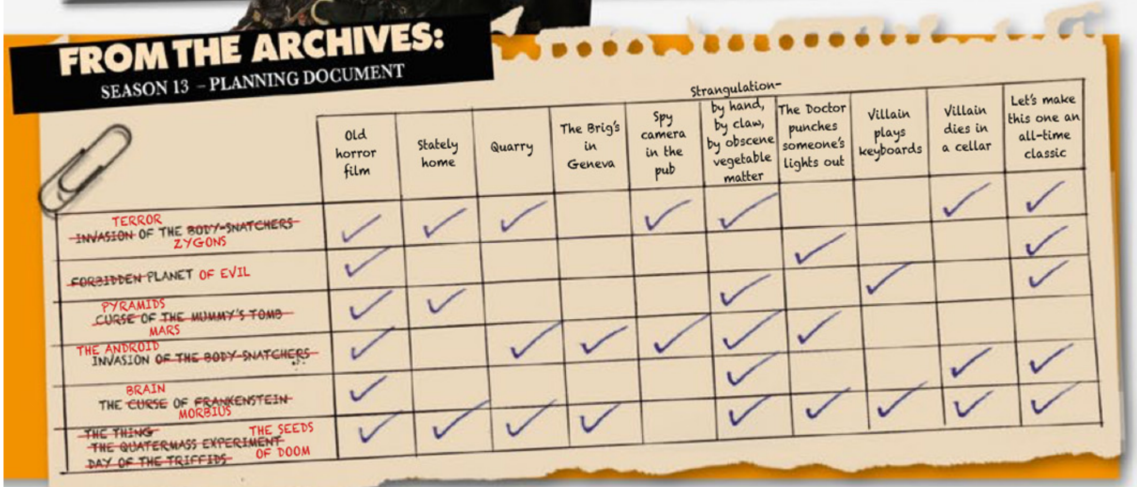
A year ago *Doctor Who* turned 50, and now your friendly neighbourhood *Wotcha!* page has reached its own half-century. So which five of these facts deserve Kaftan's 50 pounds, and which one is just 50 shades of nonsense?

Answer revealed at the bottom of the page.

1. Jon Pertwee was announced to the press as the new Doctor on 7 July 1969 – his 50th birthday.
2. *The Fires of Pompeii* was transmitted two days before Peter Capaldi's 50th birthday.
3. The BBC's 2011 *Children in Need* night (the one where Matt Smith auctioned the Doctor's costume) took place on Steven Moffat's 50th birthday.
4. As well as being the 50th *Doctor Who* story, *The War Games* became the 50th Target Books novelisation.
5. The 'Crusader 50' shuttle in *Midnight* was so named because the episode was the 50th to be made since the show's twenty-first-century revival.
6. Bonnie Langford, who turned 50 this year, is the only companion from twentieth-century *Doctor Who* to be younger than the show itself.

FROM THE ARCHIVES:

SEASON 13 – PLANNING DOCUMENT



	Old horror film	Stately home	Quarry	The Brig's in Geneva	Spy camera in the pub	Strangulation– by hand, by claw, by obscene vegetable matter	The Doctor punches someone's lights out	Villain plays keyboards	Villain dies in a cellar	Let's make this one an all-time classic
~~INVASION~~ TERROR OF THE ~~BODY-SNATCHERS~~ ZYGONS	✓	✓	✓		✓	✓			✓	✓
~~FORBIDDEN~~ PLANET OF EVIL	✓						✓			✓
~~CURSE~~ PYRAMIDS OF ~~THE MUMMY'S TOMB~~ MARS	✓	✓				✓		✓		✓
THE ANDROID INVASION ~~OF THE BODY-SNATCHERS~~	✓		✓	✓	✓	✓	✓			
THE ~~CURSE~~ BRAIN OF ~~FRANKENSTEIN~~ MORBIUS	✓					✓			✓	✓
~~THE THING~~ ~~THE QUATERMASS EXPERIMENT~~ ~~DAY OF THE TRIFFIDS~~ THE SEEDS OF DOOM	✓	✓	✓	✓		✓	✓	✓	✓	✓

ANSWERS: It's Mrs Pitt from *Mummy on the Orient Express* on the Time-Space Visualiser. **The Six Faces of Delusion:** The wrong 'un is number 1. The unveiling of Jon Pertwee actually happened on 7 June, exactly a month before he turned 50.

NEXT ISSUE...

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